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 Columns, if It is to Benefit the Exhibitor.

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A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING**Vol. XLII****SATURDAY, JANUARY 2, 1960****No. 1****CENSORSHIP AND CLASSIFICATION
REVISITED**

One of the best articles on the thorny problems brought about by classification and censorship to be read by this department was one by John Fitzgerald, whose delightful column, *Looking and Listening*, brightens the pages of the Catholic publication, *Our Sunday Visitor*.

Mr. Fitzgerald's views, almost to a point of embarrassment, mirror those held by us, and because he has stated them so much better than we could hope to, we are presenting the bulk of the article with the hope that theatremen will take heed and heart from the opinions expressed.

Mr. Fitzgerald's comments:

"Maybe you remember the old story of the mice getting together and deciding that the cat, being dangerous, could be made less so by being belled. The problem was: just who's going to put the bell on the cat?"

"In a way the current problem of censorship and classification of cinema is very much like that. There's a big hue and cry about the land. The complaint: the new films that are cropping up on our theatre screens, the apparent laxity in enforcing the Production Code, and the flagrant bad taste of the film advertising.

"Hollywood has been cast as the cat. The public are the mice, and the bell may either be Censorship or Classification . . . a warning about what to expect on screen and a protective measure.

"Yet, this is an obvious oversimplification. Not all adult films are the sleazy, poorly-handled junk that embarrass more than they entertain. Also it isn't the *subject matter* that makes a film moral or immoral but what's *done with it*. Censorship isn't the solution because we never know who's doing the censoring, their qualifications (usually that they worked hard to get someone elected and have been given the cushy job of going to movies and demanding certain things be cut out), or what norms they use to make their decisions that are supposed to protect us.

"Let me mention here that I'm definitely not joining the outcry against a current film that deals with a subject forbidden by the Code. The film is one of quality; the fault is with the Code in saying that certain subjects are unfit for treatment on screen and ignoring that proper treatment can make any subject fit film fare. Of course, some degree of responsibility rests with the exhibitor in not making everything available to everyone without using some degree of prudential horse sense; and parents can't expect the schools, church, state and industry to do the job that belongs to the home.

"But when something violates a precise section of the Code and gets a Code Seal of approval, then something is wrong. In this case the Code is at fault—and should be amended rather than ignored. A law must be enforced rather than overlooked; if it's a bad law, then it should be changed by abolition, amendment or substitution. Until that time we can't blame those engaged to enforce the law for doing their duty.

As it is now we have ways of knowing about films before we see them. We can tell much from the type of advertising.

(continued on back page)

SUMMARY AND OUTLOOK 1959-60

This, the first issue of 1960, seems the proper time to review the situation of the year just past and the prospects of the year to come. We are fortunate in that an excellent Bulletin has been prepared by the United States Department of Commerce and we take pleasure in presenting the significant features of that report to our readers.

"Box-office receipts at motion picture theaters totaled an estimated \$1.2 billion in 1959, compared to \$1,168,000,000 in 1958. Attendance at theaters in 1959 also increased for the first time in a number of years. Higher admission prices and lower Federal admission taxes contributed to the increase in box-office receipts.

"In 1959 the production of feature films continued to decline, totaling 190 to 200 films, compared to some 240 in 1958. A large increase in the production of features is not foreseen for 1960, but producers reportedly will have more films for release than in 1959. Various exhibitor groups have complained about the shortage of films. The distribution of imported films continued to increase during 1959.

"The foreign market for U.S. films continued strong, remittances in 1959 from abroad reaching an estimated \$215 million. Foreign business in 1960 is expected to continue at a high level.

"The U.S. motion picture industry, including producers, distributors, and exhibitors of commercial entertainment films, is one of the major industries of the United States. Capital invested in the industry has been estimated at \$2,751 million, of which about 93 percent is accounted for by motion picture theaters. Approximately 141,500 people are employed in the industry, which has an estimated annual payroll of about \$446 million.

"The decline in the production of feature films, which became quite noticeable in 1958, continued throughout 1959. However, more expensive, higher quality, epic-type films are being produced in larger quantities. These films, for which increased admissions are charged, utilize revolutionary wide-screen processes featuring new sound techniques, and they have longer runs at theaters. During the first 11 months of 1959, about 175 feature films were produced in the United States, of which about 60 were produced by independent producers.

"Exhibitors have voiced criticism of the production branch of the industry, contending that films are in short supply, especially those suitable for showing in smaller neighborhood theaters. This shortage has been one factor accounting for the increased distribution of foreign films.

(Continued on back page)

**"Solomon and Sheba" with Yul Brynner,
Gina Lollabrigida, George Sanders
and Marisa Pavan**

(United Artists, December; 139 minutes)

— SUPER TECHNIRAMA 70, TECHNICOLOR —

In the DeMille tradition, "Solomon and Sheba" is a lusty, bawdy, sprawling film about Biblical figures. Technically, spiritually and artistically it is a far cry from "Ben Hur," but Bible stories are a torrid box office attraction these days and there is little reason why this film will stray from the normal business mold.

For action fans there is a mighty battle scene in which the Israelites defeat the massed forces of the Pharaoh by blinding them with burnished shields. For lovers of lust there is the amply-endowed Gina Lollabrigida taking a bath in the milk of a goat (or goats) and the same lady, adorned with a crescent-shaped ruby as a naval ornament, leading a pagan ritual to the God of Love, Rha-gon, in which she, as the final act, submits to Solomon. For readers of the Bible there is a scene of wise Solomon deciding the ownership of an infant and for lovers of love, the torrid affair between Solomon and Sheba as well as the tepid affair between Solomon and Abishag.

The brightest spot in the film is the presence of Miss Lollabrigida who is attractive, alluring, enticing and downright sexy. Yul Brynner continues in his royal tradition, although he was more powerful in "The King and I." Among the players, Marisa Pavan is effective as Abishag while George Sanders is almost ludicrous as Adonijah, brother of Solomon.

King Vidor's direction is powerful, particularly in the larger scenes:—

Israel, united under the rule of King David, finds itself beleaguered by the forces of the Pharaoh. David's elder son, Adonijah (George Sanders) leads an Israelite border patrol in a skirmish against an Egyptian raiding party and, aided by his younger brother Solomon (Yul Brynner), succeeds in repelling the attack.

Soon after the battle, word comes that King David is near death in Jerusalem. Solomon rides off to join his father but Adonijah displays his lust for power and proclaims himself King whereupon he rides off to intercept Magda, Queen of Sheba, (Gina Lollabrigida) whose forces aided the attack against Israel. Adonijah insultingly offers the Queen an alliance with Israel but she beats him with a whip in reply.

In the interim Solomon has reached his father's bedside where he witnesses the return to life of his father. Present at the near miracle is Abishag (Marisa Pavan) adopted daughter of David who is in love with Solomon. The father tells Solomon that in a dream he was visited by God and was given the word to proclaim Solomon as King.

Adonijah returns to the palace in time to witness the ceremony and becomes furious. He stalks off after some unpleasantness and vows to gain revenge on Solomon for the betrayal.

On his deathbed, David asks Solomon to build a temple to the Lord and not to turn on Adonijah. Solomon builds the temple and seeks to mollify his brother by appointing him to head the military forces of Israel.

As Israel prospers and strengthens under one God, the Pharaoh recognizes the potential danger and attempts to rally his forces in an attempt to wipe out the new nation and the dangerous idea of a single God.

He plots and schemes, but it is left to the Queen of Sheba to come up with a workable plan. She promises, in return for a city, to entice Solomon to abandon his ways and to destroy his worth to his country.

At first Solomon is distant, but gradually he falls under her spell and finds himself in love with Sheba. He is censured by the Elders of the tribes of Israel but ignores their threats and pleas.

When Sheba realizes that she too has fallen in love, she decides to leave and forgo her plan. But she is reminded of her duty and obligation to the Pharaoh and she continues with her deception.

Meanwhile, Adonijah sensing that the time is ripe for him to become King, attempts an assassination on Solomon. The attempt fails and Adonijah is banished.

The climax of Sheba's plot comes when she gains permission from Solomon to conduct a pagan ritual within the walls of Jerusalem. The Elders promise that if Solomon allows it he will be forsaken by the tribes of Israel. The ritual is conducted and Solomon is further debased when Sheba chooses him as her partner for the ritual lovemaking.

Back at the temple, Ashibag, who had earlier sought to dissuade Solomon out of love for him, prays for his deliverance, offering herself as a sacrifice. In reply, the temple is destroyed by lightning and Ashibag killed. At the same time the lightning strikes the pagan god and destroys it. Frightened by the turn of events, Sheba confesses the true reasons for her visit to Solomon.

In the meantime, Adonijah, reports the latest turn of events to the Pharaoh and agrees to lead a force against Israel in return for the Kingship.

The rival forces meet in battle, and Solomon's army, destroyed by dissension, is easily defeated. Confident of victory in the final battle on the morrow, Adonijah rides into Jerusalem to proclaim himself King. Sheba's chancellor advises her to leave, but instead she goes to the temple to pray for the life of Solomon, promising to worship one god and to build a temple to him in her land.

In the morning, Solomon finds that much of his army has returned and he leads them to victory in the epic battle scene which is highlighted by the use of burnished shields to reflect the sun and trick the attackers into riding over a cliff.

Back in Jerusalem Adonijah orders Sheba to be stoned, but this is stopped when the victorious Solomon returns. He rescues Sheba and then defends himself from attack by Adonijah, killing him.

In the temple Sheba tells Solomon that she is carrying his child. He asks her to stay, but she remembers her promise to God and tells Solomon that she must return to Sheba. She also tells him as the film grinds to a close, that she will name her son Lion of Judah and that he will rule in the name of the Lord God Jehovah.

CREDITS: An Edward Small presentation of a King Vidor production. Produced by Ted Richmond. Directed by King Vidor. Screenplay by Anthony Veiller, Paul Dudley and George Bruce.

General.

**"The Story On Page One" with
Rita Hayworth, Anthony Franciosa
and Gig Young**

(20th Century-Fox, January; 123 minutes)

The story of a pair of lovers (Rita Hayworth and Gig Young) accused of murdering a cuckolded husband, "The Story on Page One" crackles crisply when it turns to courtroom melodrama. But, like most films of today, it suffers from an excess of running time. With twenty-five minutes scissored away the film would attract more attention. Still, even with the fault of excess length, it stacks up as a solid box office entry on the basis of well-directed performances, a better-than-average screenplay and in the use of an eleven-letter word describing the sex act.

There is a question of morals involved with the film too. Rita Hayworth and Gig Young commit the sin of adultery, but this aspect is forgotten when they are accused of the larger crime of murder. The question of whether the minor sin will be overlooked by Church authorities in view of the more serious charge remains a point of debate.

Much of the credit for the success of the film belongs to director-writer Clifford Odets who has endowed the characters with dimension and the proceedings with a genuine feeling of tension in spite of the fact the audience learns of the innocence of the pair early in the film.

Rita Hayworth is realistic and adept as the wife, Franciosa registers well as her attorney, Young seems a little ill-at-ease with his role, but Mildred Dunnock, Katherine Squire, Sanford Meisner, Hugh Griffith and Al Ryder all

contribute strong performances in supporting roles:—

Rita Hayworth and Gig Young are among several prisoners being moved from the Hall of Justice in Los Angeles to the county jail. They are being held for the murder of Hayworth's husband and the story is splashed over the front pages of every newspaper in town.

Hayworth's mother, Katherine Squire, goes to the office of attorney Anthony Franciosa and pleads with him to defend her daughter. He refuses when he learns of the nature of the case and the poverty of the client, but Squire persists and he agrees to visit Hayworth in jail.

Here he hears the story from her own lips and the audience learns of it via the flashback method. Her husband, Al Ryder, was a bit of a brute. He continually abused her, her mother and their daughter. After their daily fight Ryder left for his trick as a policeman and Hayworth, lonely and embittered, and encouraged by her mother, called an old flame, Gig Young. They met and after a bit discovered that they were in love. They consummated their love with an evening in Young's hotel room, and made plans for a divorce and marriage.

The next day Ryder had an insurance man in to discuss a policy. He agreed to a policy too rich for their blood and when Hayworth questioned him about it, revealed that he was turning deaf and might not be able to continue as a policeman. Soon after he left Mildred Dunnock, Young's mother, arrived and told Hayworth that she had them followed and knows of the affair. She threatened Hayworth with exposure if she didn't break with her son immediately.

Hayworth told Young, who was about to emplane for a business trip to Sacramento, about the visit and he became upset. He arranged for an alibi in Sacramento in the event he had to return and left.

The next day Hayworth, husband and daughter went to a wedding where Ryder drank too much. As they returned home Young was waiting for her and she agreed to meet him after the family is put to bed.

The kitchen tryst was interrupted by Ryder who burst in upon them with pistol waving. He threatened to shoot Young and in the struggle for the gun Ryder was killed. Hayworth told Young to hotfoot it back upstate while she concocted a story of a prowler.

But the district attorney learns of the true nature of the crime and has the pair arrested. With the information available to him he builds a solid case of murder in the first degree.

But Franciosa is convinced of Hayworth's innocence and agrees to take the case. The trial opens with Franciosa representing Hayworth, Raymond Greenleaf representing Young and the State's case being presented by Robert Burton and Sanford Meisner. Hugh Griffith is the presiding Judge.

With witness after witness the State steadily builds a solid case against the pair and despite the heroics of Franciosa, the prevailing opinion is that they will be convicted.

Franciosa recognizes that the true villain of the proceedings is the domineering mother of Young and that if they are to free the innocent pair he must be free to attack her and her actions in court. Greenleaf reluctantly agrees to the plan of attack and in the final day of testimony Franciosa reveals the mother to be an overprotective shrew responsible for leading the life of her son and causing him to construct the alibi which now bears so heavily against them.

Meisner argues the State's case effectively in the final summation and the case goes to the jury. After a wait they return with their verdicts — not guilty in both cases. There is a rejoicing in the courtroom and Hayworth and Young depart arm-in-arm toward a new and happy life.

CREDITS: Produced by Jerry Wald. Written and directed by Clifford Odets. Adult.

**"Suddenly, Last Summer" with
Elizabeth Taylor, Montgomery Clift
and Katherine Hepburn**

(Columbia, January; 112 minutes)

Katherine Hepburn acts as a procuress for her homo-

sexual son who believes that men are put on earth to devour other men, and when Hepburn loses her attractiveness, the son uses Elizabeth Taylor, who had been violated by a married man at a Mardi Gras Festival, as his bait to attract young men, and finally, the son is beaten to death and devoured by a starving band of Spanish urchins. Otherwise, there isn't a thing in this diseased product of the mind of Tennessee Williams that wouldn't occur in a normal, red-blooded American family.

Aside from the fact that the film will draw curiosity-seekers in droves, the film is a mystery—and the mystery is why Sam Spiegel, a brilliant producer, Joseph L. Mankiewicz, an excellent director, and Columbia, a responsible distributor, even bothered with it in the first place:—

Montgomery Clift, a crack brain surgeon at Lion's View, a state hospital for the insane, performs a frontal lobotomy and comes to the attention of Katherine Hepburn, a wealthy and eccentric dowager.

Hepburn tells Clift of her poet son, Sebastian, and his obsession with the belief that he had seen the face of God and that humans are put on this earth to devour one another. She also tells him of his cousin, Elizabeth Taylor, who traveled with Sebastian during the last year of his life. She tells this from her point of view and it is obvious that she is disturbed about it and quite envious of the younger, more attractive Taylor.

The crux of her summoning Clift is that she wants him to perform a brain operation on Taylor who is hospitalized as a result of witnessing the death of her cousin. Hepburn claims that the story Taylor tells of the death is a pack of lies and she wants the operation for her so that the incident will be erased. To ensure Clift's cooperation she promises to endow the hospital with one million dollars.

Clift goes to visit Taylor and discovers that while she is disturbed, she is not insane and he promises to help the girl, taking her back with him to Lion's View.

She pretties herself for her first visitors in a year, her mother and brother, but when she discovers that they have agreed to the operation in order that they might share in the money offered by Hepburn, she becomes dsiturbed and rushes from the room. In her attempt to escape she wanders into the men's ward and is almost killed before the attendants rescue her.

Hepburn comes and she squares off with Taylor. It is obvious to Clift that the operation is unnecessary, but Hepburn puts pressure on the director of the hospital, threatening to withdraw the endowment if the operation is not performed.

Clift pleads for time and it is granted. He then probes the mind of Taylor and discovers the warped relationship between Sebastian and his mother. He also comes to believe that what Hepburn calls Taylor's hallucinations are real and sets about to uncover the truth.

He arranges for a final confrontation in the garden of Hepburn's home and arranges for Hepburn, Taylor's mother and brother and the hospital director to be present.

He injects truth serum into Taylor and in the garden she reveals the true events of the summer of the title. As Taylor relives the experiences of the summer Hepburn becomes shocked and driven into horror.

Taylor tells how the jaded Sebastian had found his old pleasures no longer rewarding or exciting and how he had taken to frequenting a public beach in Spain where starving youths from the area could congregate about him. She also tells of the scanty bathing suit she is forced to wear to attract the youths.

Then, Taylor relates, his covey of hangers-on turned on Sebastian, beat him to the ground and killed him. "They seemed to devour him," she shrieks.

This revelation is more than Hepburn can bear and her mind gives. She imagines Clift to be her dead son, returned to her side, and as she is led away she babbles happily of their experiences together when she was his procurer.

Film ends on this glorious note.

CREDITS: Produced by Sam Spiegel. Directed by Joseph L. Mankiewicz. Screenplay by Tennessee Williams and Gore Vidal. Adult.

CENSORSHIP AND CLASSIFICATION REVISITED

(continued from front page)

We can read what critics say (although too often they merely tell us that the film exists and don't dare say it's terrible). We also have the Legion of Decency list, a friendly, non-infallible but sensible guide that offers estimates of possible moral effects.

"Yet right now we hear requests and demands that there be film classification.

"Let's bell the cat by making all films tinkle 'Family' or Adults'" say some. But some films are unsuitable for either. Personally I don't think Classification is the answer. The only way is to show the cat that we li'l mice are going to stay snug and warm in our dwelling (watching TV) until the danger has lessened.

"WHO WILL BELL THE CAT?"

Will it be the States? They judge art on political norms, usually equating it with journalism under the First and 14th Amendments. Would the judgment take place on the national, state or local level . . . or all three? Who will do it and what will be their qualifications?

"Will it be the Church? Some judge art and entertainment only on moral norms, usually equating cleanliness with goodliness. Various church groups consider sundry things perfectly okay that we as Catholics consider violations of Church and natural law (birth control, divorce, etc.)

"Will it be Society? The norms here are *mores* rather than *morals* or legal *maxims*. Sometimes certain sections of society in certain areas tolerate moral violations and legal violations yet can't abide certain social situations. Will ratings change as customs change?

"Will it be Commerce? Will the industry itself do the classifying, equating art with boxoffice receipts? One industry spokesman in an address spoke of 'good films and unsuccessful films.' To him, at least officially, those were the two categories: good and unsuccessful. There was no such thing as a bad film. In cases where the industry is concerned, the question also arises: 'Is a teen-ager an adult?'

"Definitely not!" might be the answer of concerned parents who feel that what their offspring look at and listen to can be a help or hindrance to them in later life.

"Teen-agers are adults!" might be the answer of a showman peddling pictures and realizing well that some 3/4ths of today's movie audience is under 21.

"If the industry did classify its own pictures (fat chance!) would those who distribute them ((Distribution) or those who show them (Exhibition) be the final voice in saying: 'This is a fine film, but we sincerely feel that it's not suited for a Family audience and therefore we are requesting that you do not patronize it unless you are of such an age that you will not be harmed by it.'

"Will it be — oh, but this is too much to hope for! — the critic who will judge? His norms are esthetic, that is, they are the tools with which to judge art. Is the movie or TV show etc., really art? If so should it not be judged as art? Granted that what it does in making us sin (moral effect), making us break laws (political effect) and making us disturb the social order (social effect) is important. But if it's really art, it shouldn't — and can't do this (except under very rare specific circumstances).

"Before we say an apple is rotten and all apples should be confiscated and abolished, let's first see if the dern thing is an apple.

"Who will classify under what authority for whom and by what norms place the work into what category for how long under what circumstances?

"That's the problem of classification.

"Stated another way, we might say that only groups can classify, and the classifications can be binding only on members of the group.

"Parents must classify for their children. The Church must do so for its children.. There must be personal and social responsibility.

"Maybe the best classifier is the critic who tries to judge the thing by what it claims to be, using tools proper to the thing he's judging.

"Most of us go out for entertainment. We want to be entertained by light frothy fare, and we want to be moved and disturbed by great art. Films can do both. Those who want salacious material can always find it, but the market is relatively small.

"If the thing in question isn't any good from artistic standards, then it isn't any good at all, for it's not what it claims or tries to be; it's then that we say that it's immoral, anti-social, detrimental to law and order or offensive.

"The best warning are critical warnings — if they're warning from good critics.

The moral, dear friends,

And this needs no spelling:

Get more and better critics

And let them do the belling."

SUMMARY AND OUTLOOK 1959-60

(Continued from front page)

"The Bureau of the Census reports that 18,560 motion picture theaters were in operation in the United States in 1954, of which 3,799 were drive-in theaters. As of January 1, 1959, the industry estimated that about 16,000 theaters were in operation, about 4,700 drive-ins. The number of drive-in theaters has grown steadily, and these theaters now account for about 25 percent of gross box-office receipts. More of them are now operating year-round, using portable heaters in the winter.

"Personal consumption expenditures for recreation have increased steadily since 1939, but box-office receipts at motion picture theaters have not followed this trend. In 1947 receipts started to decline, presumably owing to the effect of television. The drop continued through 1953. In 1954 receipts increased, attributed to the introduction of new wide-screen films, and continued to rise through 1955 and 1956. In 1957 and 1958, they fell below the 1956 level.

"Box-office receipts in 1958 were 4.3 percent higher than the 1957 total of \$1.12 billion. Receipts in 1959 will show a definite upward trend and will be about 7 percent higher than the 1957 figure. In addition to the increase in attendance at theaters, factors that contribute to higher receipts are higher admission prices and lower Federal taxes.

"Industry reports and statistics indicate an increase in attendance at motion picture theaters in 1959. During 1955, 1956, and 1957, average weekly attendance at motion picture theaters was estimated at about 45-46 million, in 1958 dropping to 42 million. In the first quarter of 1959 attendance reportedly had taken only a slight upward turn. However, the summer business was said to be very good, some industry leaders judging it the best in the past 10 years.

"The Department of Labor consumer price index for admissions to motion picture theaters rose from 130.5 in 1957 to 135.7 in 1958 (1947-49 = 100). For the first three quarters of 1959 the index was reported at 136.2, 139.4, and 142.0, respectively, indicating that prices in 1959 were somewhat higher than in 1958.

"The 1959 upturn in box-office receipts of the U.S. motion picture industry should continue in 1960. Attendance is also on the rise. Industry leaders and trade association executives are expressing optimism in regard to the future of the industry. Improvements and remodeling of theaters are being undertaken, advertising budgets are being increased, and drive-in business continues to thrive."

HARRISON'S REPORTS

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NEW YORK, N. Y., SATURDAY, JANUARY 2, 1960

No. 1

(Semi-Annual Index—Second Half of 1959)

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Libel—M.G.M. (100 min.)	170		
L'il Abner—Paramount (114 min.)	178		
Look Back In Anger—Warner Bros. (100 min.)	142		
Man Who Understood Woman, The— 20th Century-Fox (105 min.)	155		
Masters of the Congo Jungle— 20th Century-Fox (88 min.)	208		
Miracle, The—Warner Bros. (121 min.)	162		
Miracle of the Hills, The—20th Century-Fox (73 min.)	127		
Mouse That Roared, The—Columbia (83 min.)	160		
Mummy, The—Univ.-Int'l (88 min.)	107		
Never So Few—M.G.M. (124 min.)	198		
North by Northwest—M.G.M. (137 min.)	106		
Odds Againt Tomorrow—United Artists (95 min.)	158		
1001 Arabian Nights—Columbia (76 min.)	199		
On The Beach—United Artists (133 min.)	194		
Oregon Trail, The—20th Century-Fox (86 min.)	135		
Operation Petticoat—Univ.-Int'l (120 min.)	163		

RELEASE SCHEDULE FOR FEATURES

Allied Artists Features

(1560 Broadway, New York 19, N. Y.)

5657 Friendly Persuasion—reissue	Mar. 12
5905 Al Capone—Steiger-Spain	Apr. 5
5911 King of the Wild Stallions— Montgomery-Brewster (C'Scope)	May 17
5910 Speed Crazy—Halsey-Lime	June 28
5909 The Rebel Set—Kathleen Crowley (formerly "Beatsville, U.S.A.")	June 28
5914 The Big Circus—Mature-Fleming	July 22
5907 Battle Flame—Brady-Edwards	July 26
5908 Surrender-Hell!—Cabot-Andes	July 26
5917 The Bat—Price-Moorehead	Aug. 9
5916 Face of Fire—Whitmore-Mitchell	Aug. 9
5913 Web of Evidence—Johnson-Miles (formerly "Beyond this Place")	Sept. 6
5918 The House of Intrigue—Jurgens-Addams (formerly "Calling North Pole")	
5918 The Atomic Submarine—Foran-Halsey	Jan.
5919 The Purple Gang—Sullivan	Jan.
5920 Raymie—Ladd-Agar-Adams	Jan.
6001 The Hypnotic Eye—Bergerac-Hayes	Feb.
6002 Bluebeard's Ten Honeymoons—Sanders-Calvert	Feb.
6003 Sexpot Goes to College—Van Doren-M. Bardot	Mar.
6004 Pay or Die—Borgnine	Mar.

American International Features

(8255 Sunset Blvd., Hollywood 46, Calif.)

317 Tank Commandos—Campo Lawrence	Mar. 11
318 Operation Dames—Meyer-Henderson	Mar. 11
319 The Roadracers—Lawrence Fraser	Apr. 1
320 Daddy-O—Contino-Giles	Apr. 1
321 Horrors of the Black Museum— Gough-Curnow (C'Scope)	May
323 The Headless Ghost—Lyon-Rose (C'Scope)	May
205 Reform School Girl—Ed Byrnes	June

933-2 Hound Dog Man—Lynley-Fabian (C'Scope) .Nov.
 936-5 Beloved Infidel—Kerr-Peck (C'Scope)Nov.
 934-0 Journey To The Center Of The Earth—
 Boone-Mason (C'Scope)Dec.
 935-7 Dog of Flanders—Ladd-Bikel (C'Scope)Dec.
 937-3 Blood and Steel—
 Lupton-Rodann (Regalscope)Dec.
 001-8 The Story on Page One—
 Hayworth-Franciosa (C'Scope)Jan.
 002-6 Seven Thieves—Robinson-Collins-SteigerJan.
 003-4 The Rookie—Noonan-MarshallJan.
 005-9 Sink The Bismark—Wynter-MoreFeb.
 006-7 The Third Voice—O'Brien-LondonFeb.
 007-5 Three Murderesses—(French)Feb.
 008-3 When Comedy Was King—Chaplin-Keaton, etc. Feb.
 009-1 Wild River—Clift-Remick (Color)Mar.
 010-9 Wake Me When It's Over—Kovacs-Shawn ...Mar.

United Artists Features

(729 Seventh Ave., New York 19, N. Y.)

Anna Lucasta—Kitt-Davis, Jr.Feb.
 Alias Jesse James—Hope-FlemingMar.
 The Horse's Mouth—Alec GuinnessMar.
 Mustang—Jack BeutelMar.
 Some Like It Hot—Monroe-Curtis-LemmonMar.
 Riot in Juvenile Prison—Hoyt-HendersonApr.
 The Naked Maja—Gardner—FranciosaApr.
 Man in the Net—Ladd-JonesMay
 Gunfight at Dodge City—Joel McCreaMay
 Pork Chop Hill—Peck-GaudinoMay
 Hound of the Baskervilles—Peter CushingJune
 Shake Hands with the Devil—Cagney-Murray-Wynter June
 The Four Skulls of Jonathan Drake—Franz-French ..June
 Invisible Invaders—Agar-ByronJune
 A Hole in the Head—Sinatra-Parker-RobinsonJuly
 The Horse Soldiers—Wayne-HoldenJuly
 Day of the Outlaw—Ryan-Ives-LouiseJuly
 Pier 5, Havana—Mitchell-HayesJuly
 Cry Tough—Saxon-CristalAug.
 The Devil's Disciple—Douglas-OlivierAug.
 The Rabbit Trap—Borgnine-BrianAug.
 Ten Seconds to Hell—Chandler-PalanceSept.
 Cast a Long Shadow—Murphy-MooreSept.
 Inside The Mafia—MitchellSept.
 Timbuktu—Mature-DeCarloOct.
 Counterplot—TuckerOct.
 The Wonderful Country—
 Mitchum-LondonOct.
 Odds Against Tomorrow—Belafonte-RyanNov.
 Subway in the Sky—Johnson-NeffNov.
 Gunfighters of Abilene—CrabbeNov.
 Happy Anniversary—Niven-GaynorDec.
 Solomon and Sheba—Brynnner-LollabrigidaDec.
 On the Beach—Peck-GardnerDec.
 The Pusher—CarlyleDec.
 A Dog's Best Friend—HendersonJan.
 Gunfighters of Abilene—CrabbeJan.
 Vice Raid—Van Doren-CooganFeb.
 Take A Giant Step—Nash-DeeFeb.

Universal-International Features

(445 Park Ave., New York 22, N. Y.)

5916 Never Steal Anything Small—
 Cagney-Jones (C'Scope)Mar.
 5917 Step Down to Terror—Drake-MillerMar.
 5918 Imitation of Life—Turner-Gavin-MooreApr.
 5919 The Wild and the Innocent—
 Murphy-Dru (C'Scope)May
 5920 Floods of Fear—Keel-HeywoodMay
 5923 The Mummy—English-madeJuly
 5924 Curse of the Undead—Fleming-CrowleyJuly
 5925 This Earth is Mine—
 Hudson-Simmons (C'Scope)July
 5926 Born to Be Loved—Haas-MorrisJuly
 5927 Pillow Talk—Day-HudsonOct.
 6001 4D Man—Lansing-Meriwether (Color)Nov.
 6002 Sapphire—(English cast) (Color)Nov.
 6003 Operation Petticoat—Grant-CurtisDec.
 6004 Private Lives of Adam and Eve—
 Rooney-Van DorenJan.
 6005 Othello—(Russian)Jan.
 6006 Hell Bent for Leather—Murphy-FarrFeb.
 6007 Four Fast Guns—CraigFeb.

Warner Bros. Features

(666 Fifth Ave., New York 19, N. Y.)

816 Born Reckless—Van Doren-RichardsMay 9
 817 Island of Lost Women—Richards-Stevenson .May 16
 818 The Philadelphian—Newman-RushMay 30
 819 Gigantus, The Fire Monster—Japanese-made .June 13
 820 Teenagers from Outer Space—Japanese-made June 20
 821 The Nun's Story—Hepburn-FinchJuly 4
 822 Hercules—Italian-madeJuly 25
 823 John Paul Jones—Stack-O'BrienAug. 8
 901 Yellowstone Kelly—Walker-ByrnesSept. 5
 902 Look Back in Anger—Burton-Ure-BloomSept. 26
 903 The F.B.I. Story—Stewart-MilesOct. 10
 904 —30— Jack WebbNov. 7
 905 A Summer Place—Egan-McGuireNov. 28
 906 The Boy and the Laughing Dog—ReissueDec. 19
 907 The Miracle—Baker-MooreDec. 26
 Cash McCall—Garner-WoodJan. 23
 Bramble Bush—Burton-Rush (Tech.)Feb. 13
 Israel—Robinson (Tech.)Feb. 20
 The Rise and Fall of Legs Diamond—
 Danton-SteeleFeb. 27
 Guns of the Timberland—Ladd (Tech.)Mar. 19

SHORT SUBJECT RELEASE SCHEDULE

Columbia—One Reel

3614 Christopher Crumpet—
 Favorite (reissue) (7 m.)June 11
 3806 Jungle Adventure—Sports (9½ m.)June 11
 3855 Babies by Bannister—
 Novelty (reissue) (8½ m.)June 25
 3758 Terror Faces Magoo—Mr. Magoo (6 m.) ...July 9
 3615 Poor Elmer—Favorite (reissue) (7½ m.) ...July 16
 3556 Candid Microphone No. 3—reissue (10 m.) .July 23
 3856 Community Sing No. 1—
 Novelty (reissue) (10 m.)July 30
 4751 Ragtime Bear—
 Mr. Magoo (reissue) (7 min.)Sept. 3
 4801 Wheeling Wizards—(reissue) (9½ min.) ..Sept. 3
 4551 Candid Microphone #4—
 (reissue) (10 min.)Sept. 10
 4602 Animal Cracker Circus—
 (reissue) (7 min.)Sept. 17
 4601 Gerald McBoing Boing's Symphony—
 (reissue) (7½ min.)Sept. 17
 4851 Sitka Sue (reissue) (10½ min.)Sept. 17
 4951 Jerry Wald and Orchestra—
 (reissue) (10½ min.)Sept. 24
 4752 Spellbound Hound—
 Mr. Magoo (reissue) (7 min.)Oct. 1
 4603 Bringing Up Mother (reissue) (7 min.)Oct. 8
 4802 The Marvels—Golf Trick ShootingOct. 29
 4701 Wolf Hounded—Loopy de Loop (7 min.) ..Nov. 5
 4753 Trouble Indemnity—
 Mr. Magoo (6½ min.) (Reissue)Nov. 5
 4604 Glee Worms (7 min.) (Reissue)Nov. 12
 4605 The Tell Tale Heart (8 min.) (Reissue) ...Nov. 26
 4702 Little Bo Bopped—Loopy de Loop (6 min.) .Dec. 3
 4754 Bungled Bungalow—
 Mr. Magoo (6½ min.) (Reissue)Dec. 3
 4606 Little Match Girl (8½ min.) (Reissue)Dec. 17
 4952 Machito & Orchestra (10½ min.) (Reissue) Dec. 17
 4407 The Man on the Flying Trapeze—
 (7 min.) (Reissue)Jan. 7
 4552 Candid Microphone #5 (10 min.)Jan. 14
 4852 This is Versailles (10½ min.) (Reissue). ...Jan. 21
 4408 Rocky Road to Ruin (8 min.) (Reissue)Jan. 28

Columbia—Two Reels

3405 Sappy Bull Fighters—3 Stooges (15½ m.) ..June 4
 3436 Spook to Me—Andy Clyde (reissue) (17 m.) June 18
 4401 Up In Daisy's Penthouse—
 Three Stooges (reissue) (16½ min.) ..Sept. 3
 4421 Super Wolf—
 Hugh Herbert (reissue) (16 min.)Sept. 17
 4402 Booty and the Beast—
 The Three Stooges (reissue) (16½ min.) .Oct. 15
 4431 Fraidy Cat—Joe Besser (reissue) (16 min.) .Oct. 22
 4422 A Fool And His Honey (16 min.) (Reissue) Nov. 5
 4441 Wonderful Gibraltar—Travel (18 min.)Nov. 12
 4403 Loose Loot—Three Stooges (16 min.)Nov. 19
 4432 The Champ Steps Out—
 (16½ min.) (Reissue)Nov. 19

202 Drag Strip Girl—Fay Spain June
 404 Diary of a High School Bride—Sands-Robinson July 22
 405 Ghost of Dragstrip Hollow—Fair-Braddock .. July 22
 403 Sign of the Gladiator—
 (Colorscope) Ekberg-Marshall Sept. 23
 407 The Bucket of Blood—Morris-Miller Oct. 28
 409 The Leeches—Clark-Vickers Oct. 28
 408 The Jailbreakers—Hutton-Castle Dec. 30
 406 Goliath and the Barbarians (Scope-Color)—
 Reeves Jan. 13

Buena Vista Features

(477 Madison Ave., New York 22, N. Y.)

The Shaggy Dog—MacMurray-Hagen Apr.
 Sleeping Beauty—Cartoon feature July
 Darby O'Gill and the Little People—Munro-Sharp. July
 The Big Fisherman—Keel-Kohner Aug.
 Third Man on the Mountain—Rennie-MacArthur ... Nov.
 Toby Tyler—Corcoran-Sheldon Feb.

Columbia Features

(711 Fifth Ave., New York 22, N. Y.)

329 The Two-Headed Spy—Hawkins-Scala Mar.
 330 Forbidden Island—Hall Adams Mar.
 331 Gunmen from Laredo—Knapp-Davi Mar.
 332 Gidget—Dee-Darren (C'Scope) Apr.
 333 Bandit of Zhobe—Mature-Aubrey (C'Scope) ... Apr.
 334 Juke Box Rhythm—Morrow-Jones Apr.
 337 The Young Lady—Wayne-Craig May
 338 Face of a Fugitive—MacMurray-McCarthy ... May
 339 Hey Boy! Hey Girl!—Prima-Smith May
 Man in the Saddle—reissue May
 Santa Fe—reissue May
 342 Verboten!—Best-Cummings May
 343 It Happened to Jane—Day-Lemmon-Kovacs June
 344 The H-Man—Japanese Cast June
 345 The Woman Eater—Coulouris-Day June
 Middle of the Night—Novak-March July
 Anatomy of a Murder—Stewart-Remick July
 The Legend of Tom Dooley—Landon-Morrow .. July
 Have Rocket, Will Travel—3 Stooges Aug.
 The 30-foot Bride of Candy Rock—Lou Costello . Aug.
 They Came to Cordura—Hayworth-Cooper Oct.
 The Tinger—Price-Evelyn Oct.
 The Crimson Kimono—Shaw-Corbett-Shigeta .. Oct.
 The Mouse That Roared—(Color) Sellers-Seberg Nov.
 The Last Angry Man—Muni-Wayne Nov.
 Yesterday's Enemy—Baker-Rolfe Nov.
 Battle of the Coral Sea—Robertson-Scala Nov.
 The Warrior and the Slave Girl—
 (Super Cinescope-Color) Nov.
 Edge of Eternity—(Scope-Color) Wilde-Shaw —Dec.
 1001 Arabian Nights (full-length Color Cartoon) Dec.
 The Flying Fontaines—Callan-Northlund (Color) Dec.
 Who Was That Lady?—Curtis-Martin-Leigh ... Jan.
 Suddenly, Last Summer—Taylor, Hepburn-Clift . Jan.
 The Gene Krupa Story—Mineo-Darren-Kohner . Jan.
 Our Man in Havana—Guinness-Ives Feb.
 Man On a String—Borgnine Feb.
 Babette Goes to War—Bardot (C'Scope-Color) . Feb.
 230 The Bridge on the River Kwai—
 Holden-Guiness (C'Scope) Special

Metro-Goldwyn-Mayer Features

(1540 Broadway, New York 19, N. Y.)

912 The Mating Game—Reynolds-Randall (C'Scope) Mar.
 913 Nowhere to Go—Nader-Smith Mar.
 919 Count Your Blessings—
 Kerr-Brazzi-Chevalier (C'Scope) Apr.
 914 Green Mansions—Hepburn-Perkins (C'Scope) .. Apr.
 917 The World, the Flesh and the Devil—
 Belafonte-Stevens-Ferrer (C'Scope) May
 918 Watasi—Montgomery-Elg May
 920 The Mysterians—Japanese-made June
 921 The Angry Hills—Mitchum-Mueller (C'Scope) . June
 916 Ask Any Girl—
 Niven-MacLaine-Young (C'Scope) June
 922 North by Northwest—Grant-Saint-Mason July
 923 The Beat Generation—
 Cochran-Van Doren (C'Scope) July
 The Big Operator—Rooney-Van Doren Aug.
 The Scapegoat—Guinness Aug.
 It Started With a Kiss—Ford-Reynolds Sept.

For The First Time—Lanza Sept.
 Tarzan, The Ape Man—Denny Miller Oct.
 Girl's Town—Van Doren Oct.
 Libel—Bogarde-DeHavilland Oct.
 The House of Seven Hawks—R. Taylor Nov.
 The Wreck of the Mary Deare—Cooper-Heston Dec.
 Never So Few—Sinatra-Lollabrigida Dec.
 The Time Machine—Taylor-Young Jan.
 The Gazebo—Ford-Reynolds Jan.
 Home from the Hill—Mitchum-Parker March
 Please Don't Eat the Daisies—Niven-Day April
 Ben Hur Special

Paramount Features

(1501 Broadway, New York 18, N. Y.)

5817 Thunder in the Sun—Chandler-Hayward May
 5818 The Hangman—Taylor-Louise June
 R5824 Loving You—reissue June
 R5825 King Creole—reissue June
 5822 Tarzan's Greatest Adventure—Gordon Scott .. June
 5826 The Man Who Could Cheat Death—
 Diffing-Court June
 5820 Don't Give Up the Ship—Lewis-Merrill July
 5821 Last Train from Gun Hill—
 Douglas-Quinn-Jones July
 5823 The Five Pennies—Kaye-Bel Geddes Aug.
 5901 That Kind of Woman—Loren-Hunter Sept.
 R5902 Samson and Delilah—Reissue Sept.
 5903 But Not For Me—Gable-Baker Oct.
 5904 The Jayhawkers—Chandler-Maury (Tech.) ... Nov.
 5907 Career—Martin-MacLaine Nov.
 R5909 Ulysses—Reissue Nov.
 5908 Li'l Abner—Palmer-Parrish Dec.
 5911 A Touch of Larceny—Mason-Miles Jan.
 R5905 Country Girl—Reissue Jan.
 R5906 The Bridges at Toko-ri—Reissue Jan.
 5910 Jack The Ripper Feb.
 5912 The Big Night—Sparks-Stevenson Feb.
 5913 Circus Stars (Technicolor-Russian) Feb.
 5914 Chance Meeting—Kruger-Presle Mar.
 5915 Heller With A Gun—Loren-Quinn (Tech.) ... Mar.
 5917 Visit to A Small Planet—Lewis Apr.
 5916 Jovanka and the Others (Special Engagements)

Twentieth Century-Fox Features

(444 W. 56th St., New York 19, N. Y.)

909-2 The Remarkable Mr. Pennypacker—
 Webb-McGuire (C'Scope) Mar.
 910-0 The Sound and the Fury—
 Brynnor-Woodward (C'Scope) Mar.
 Diary of Anne Frank—
 Perkins-Shildkraut (C'Scope) (pre-release) . Mar.
 911-8 The Lone Texan—Parker Dalton (Regalscope) Mar.
 915-9 Compulsion—
 Welles-Varsi-Stockwell (C'Scope) Apr.
 914-2 Warlock—Widmark-Malone (C'Scope) Apr.
 917-5 A Woman Obsessed—Hayward-Boyd (C'Scope) May
 912-6 The Sad Horse—Ladd-Wills (C'Scope) May
 913-4 The Little Savage—
 Armendarez (Regalscope) May
 918-3 Say One for Me—
 Crosby-Reynolds-Wagner (C'Scope) June
 920-9 Here Come the Jets—
 Broidy-Thomas (Regalscope) June
 922-5 South Pacific—Gaynor-Brazzi July
 Holiday for Lovers—Webb-Wyman (C'Scope) July
 921-7 Son of Robin Hood—
 Hedison-Laverick (C'Scope) July
 924-1 Miracle of the Hills—
 Rex Reason (Regalscope) July
 925-8 Blue Denim—DeWilde-Lynley (C'Scope) ... Aug.
 926-6 A Private's Affair—Mineo-Carere (C'Scope) .. Aug.
 928-2 Return of the Fly—
 Price-Halsey (Regalscope) Aug.
 927-4 Alligator People—
 Garland-Macready (C'Scope) Aug.
 929-0 The Blue Angel—Jurgens-Britt (C'Scope) ... Sept.
 930-8 Oregon Trail—MacMurray (C'Scope) Sept.
 931-6 The Best of Everything—
 Lange-Boyd-Parker (C'Scope) Oct.
 932-4 Five Gates to Hell—Owens-Brand (C'Scope) Oct.
 The Man Who Understood Women—
 Fonda-Caron (C'Scope-Color) Oct.

4423 Hooked and Rooked (16½ min.) (Reissue) Dec. 10
 4433 Dizzy Yardstick (16½ min.) (Reissue)Dec. 24
 4404 Tricky Dicks—
 Three Stooges (16 min.) (Reissue)Jan. 7
 4434 Innocently Guilty (16 min.) (Reissue)Jan. 28

Metro-Goldwyn-Mayer—One Reel

(Editor's Note: The following Gold Medal Cartoons, all reissues, comprise the full 1958-59 schedule and are available for booking dates.)

C-31 Jerry's Diary—Tom & Jerry (7 m.)
 C-32 Slicked-Up Pup—Tom & Jerry (6 m.)
 C-33 Nitwit Kitty—Tom & Jerry (7 m.)
 C-34 Cat Napping—Tom & Jerry (7 m.)
 C-35 The Flying Cat—Tom & Jerry (7 m.)
 C-36 The Duck Doctor—Tom & Jerry (7 m.)
 C-37 The Two Musketeers—Tom & Jerry (7 m.) ...
 C-38 Smitten Kitten—Tom & Jerry (8 m.)
 C-39 Triplet Trouble—Tom & Jerry (7 m.)
 C-40 Little Runaway—Tom & Jerry (7 m.)
 C-41 Fit to Be Tied—Tom & Jerry (7 m.)
 C-42 Push-Button Kitty—Tom & Jerry (7 m.)
 W-61 Cruise Cat—Tom & Jerry (7 m.)
 W-62 The Doghouse—Tom & Jerry (6 m.)
 W-63 The Missing Mouse—Tom & Jerry (6 m.)
 W-64 Jerry and Jumbo—Tom & Jerry (7 m.)
 W-65 Johann Mouse—Tom & Jerry (8 m.)
 W-66 That's My Pop—Tom & Jerry (7 m.)
 W-67 Car of Tomorrow—Tex Avery (m.)
 W-68 Magical Maestro—Tex Avery (7 m.)
 W-69 One Cab's Family—Tex Avery (8 m.)
 W-70 Rock-A-Bye Bear—Tex Avery (7 m.)
 W-71 Caballero Droopy—Tex Avery (6 m.)
 W-72 Little Johnny Jet—Tex Avery (7 m.)
 W-73 TV of Tomorrow—Tex Avery (7 m.)
 W-74 Droopy's Double Trouble—Tex Avery (7 m.) ...
 W-75 Little Wisequacker—Barney Bear (7 m.)
 W-76 Busybody Bear—Barney Bear (6 m.)
 W-77 Barney's Hungry Cousin—Barney Bear (7 m.) ...
 W-78 Cobs and Robbers—Barney Bear (6 m.)

Paramount—One Reel

H18-1 Owly To Bed (6 min.)Jan. 2
 B18-1 Doing What's Fright (6 min.)Jan. 16
 P18-3 The Animal Fair (6 min.)Jan. 30
 M18-2 Fit To Be Toyed (7 min.)Feb. 6
 H18-2 Felineous Assault (6 min.)Feb. 20
 M18-3 La Petite Parade (8 min.)Mar. 6
 B18-2 Down To Mirth (7 min.)Mar. 20
 H18-3 Fun On Furlough (6 min.)Apr. 3
 P18-4 Houndabout (7 min.)Apr. 10
 P18-5 Huey's Father's Day (6 min.)May 8
 B18-3 Not Ghoulty (7 min.)June 5
 M18-4 Spooking Of Ghosts (7 min.)June 12
 B18-4 Casper's Birthday Party (6 min.)July 31
 M18-5 Talking Horse Sense (7 min.)Sept. 11
 M18-6 T. V. Fuddlehead (7 min.)Oct. 16
 H18-4 Katnip's Big Day (7 min.)Oct. 30
 P18-6 Out Of This Whirl (7 min.)Nov. 13

Twentieth Century-Fox—One Reel

1959

7904-6 Hawaii—Movietone (C'Scope)Apr.
 5904-8 The Flamboyant Arms—
 Terrytoon (C'Scope) (7 m.)Apr.
 5934-5 The Magic Slipper—
 Terrytoon (reissue) (7 m.)Apr.
 5905-5 Foofle's Train Ride—Terrytoon (C'Scope) ..May
 5935-2 A Sleepless Night—
 Terrytoon (reissue) (7 m.)May
 7905-3 Movietone—CinemaScopeMay
 7906-1 Movietone—CinemaScopeJune
 5906-3 Gaston's Mama Lisa—Terrytoon (C'Scope) ..June
 5936-0 Foiling the Fox—Terrytoon (reissue)June
 7907-9 Movietone—CinemaScopeJuly
 5907-1 The Minute and ½ Man—
 Terrytoon (C'Scope)July
 5937-8 How to Keep Cool—Terrytoon (reissue)July
 7908-7 Movietone—CinemaScopeAug.
 5908-9 The Fabulous Firework Family—
 Terrytoon (C'Scope)Aug.
 5938-6 Better Late than Never—
 Terrytoon (reissue)Aug.
 5909-7 Wild Life—Terrytoon (C'Scope)Sept.
 5910-5 Hashimoto-San—Terrytoon (C'Scope)Oct.

5911-3 Creatures from Outer Space—
 Terrytoon (C'Scope)Nov.
 5912-1 The Leaky Faucet—Terrytoon (C'Scope) ...Dec.

Universal—One Reel

4011 Kiddie League—Woody WoodpeckerNov. 3
 4071 The Irish In Me—Color Parade (9 min.) ...Nov. 3
 4031 Socco in Morocco—
 Woody Woodpecker (reissue)Nov. 10
 4012 Mouse TrappedDec. 8
 4072 Honorable Myrtle—Color Parade (9 min.) .Dec. 15
 4032 Alley to Bali—Color Cartune (reissue) ...Dec. 29
 4013 Billion-Dollar Boner—Woody Woodpecker .Jan. 5
 4033 Under the Counterspy—
 Woody Woodpecker (reissue)Jan. 26
 4073 Fragrant Harbor—Color Parade (9 min.) ...Jan. 26
 4014 Witty Kitty—CartuneFeb. 2
 4034 Hot Rod Huckster—Cartune (Reissue)Feb. 23
 4015 Pistol Packin' Woodpecker—CartuneMar. 2
 4074 Hi Colorado (C'Scope)Mar. 9
 4035 Real Gone Woody—Cartune (Reissue)Mar. 23
 4016 Heap Big Hepcat—Woody Woodpecker ...Mar. 30
 4075 Let's Talk Turkey—Color Parade (9 min.) ..Apr. 20
 4017 Ballyhooley—Woody WoodpeckerApr. 20
 4036 Convict Concerto—Cartune (Reissue)Apr. 27
 4018 How to Stuff a Woodpecker—CartuneMay 18
 4076 Golden Peninsula—Color Parade (9 min.) .June 1
 4019 Bats in the Belfry—Woody Woodpecker ...July 15
 4020 Woody's Ozarklark—Woody Woodpecker .July 13
 4077 Tahiti Nui—Color Parade (9 min.)July 13
 4021 Fished Hooked—CartuneAug. 10
 4078 Alaskan Adventure—Color Parade (9 min.) .Aug. 24
 4022 Freeloading Feline—CartuneSept. 7
 4023 Hunger Strife—CartuneOct. 5

Vitaphone—One Reel

7302 Often an Orphan—Blue Ribbon (7 m.)Oct. 3
 7702 Wild About Hurry—M.M. (7 m.)Oct. 10
 7501 Royal Duck Shoot—Adventure (reissue) ...Oct. 17
 7303 Putty Tat Trouble—Blue Ribbon (7 m.) ...Oct. 24
 7722 A Witch's Tangled Hare—
 Bugs Bunny (7 m.)Oct. 31
 7703 Unnatural History—Looney Tunes (7 m.) .Nov. 14
 7304 Hot Cross Bunny—L. T. Rib Tickler (7 m.) .Nov. 21
 7502 Daredevils on Wheels—Adventure (reissue) Nov. 28
 7704 Tweet Dreams—Looney Tunes (7 m.)Dec. 5
 7305 A Bear for Punishment—Blue Ribbon (7 m.) Dec. 12
 7723 People Are Bunny—Bugs Bunny (7 m.) ...Dec. 19
 7306 A Bone for a Bone—Blue Ribbon (7 m.) ...Jan. 2
 7705 Fastest With The Mostest—
 Looney Tunes (7 m.)Jan. 9
 7706 West of the Pesos—Looney Tunes (7 m.) ...Jan. 23
 7307 The Prize Pest—Blue Ribbon (7 m.)Jan. 30
 7503 Happy Holidays—Adventure (reissue)Feb. 6
 7724 Horse Hare—Bugs Bunny (7 m.)Feb. 13
 7308 Tweety's S.O.S.—Blue Ribbon (7 m.)Feb. 20
 7707 Wild Wild World—Looney Tune (7 m.) ...Feb. 27

NEWSWEEKLY NEW YORK RELEASE DATES

News of the Day

111 Tues. (O) ...Jan. 26
 112 Thurs. (E) ...Jan. 28
 113 Tues. (O) ...Feb. 2
 114 Thurs. (E) ...Feb. 4
 115 Tues. (O) ...Feb. 9
 116 Thurs. (E) ...Feb. 11
 117 Tues. (O) ...Feb. 16
 238 Wed. (E) ...Dec. 30
 239 Mon. (O) ...Jan. 4
 240 Wed. (E) ...Jan. 6
 241 Mon. (O) ...Jan. 11
 242 Wed. (E) ...Jan. 13
 243 Mon. (O) ...Jan. 18
 244 Wed. (E) ...Jan. 20
 245 Mon. (O) ...Jan. 25
 246 Wed. (E) ...Jan. 27
 247 Mon. (O) ...Feb. 1
 248 Wed. (E) ...Feb. 3
 249 Mon. (O) ...Feb. 8
 250 Wed. (E) ...Feb. 10
 251 Mon. (O) ...Feb. 15

Universal News

104 Thurs. (E) ...Dec. 31
 105 Tues. (O) ...Jan. 5
 106 Thurs. (E) ...Jan. 7
 107 Tues. (O) ...Jan. 12
 108 Thurs. (E) ...Jan. 14
 109 Tues. (O) ...Jan. 19
 110 Thurs. (E) ...Jan. 21

Fox Movietone News

5 Friday (O) ...Jan. 1
 6 Tues. (E) ...Jan. 5
 7 Friday (O) ...Jan. 8
 8 Tues. (E) ...Jan. 12
 9 Friday (O) ...Jan. 15
 10 Tues. (E) ...Jan. 19
 11 Friday (O) ...Jan. 22
 12 Tues. (E) ...Jan. 26
 13 Friday (O) ...Jan. 29
 14 Tues. (E) ...Feb. 2
 15 Friday (O) ...Feb. 5
 16 Tues. (E) ...Feb. 9
 17 Friday (O) ...Feb. 12
 18 Tues. (E) ...Feb. 16

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Vol. XLII

SATURDAY, JANUARY 9, 1960

No. 2

ENOUGH!

The developments of the past week within National Allied, an angry statement by Allied of New Jersey and withdrawal from the national organization by the Western Pennsylvania unit, seem to indicate that the various forces within Allied are hellbent on a course determined to prove, for the umpteenth time, that two wrongs do not make a right.

But these two units, unfortunately, are not the only elements within Allied guilty of perpetuating this remarkably unfunny comedy of errors. However, for the moment let us deal with these two situations.

The first is the resolution by the New Jersey Allied unit calling for a clarification of the situation within Allied as well as requesting a meeting of the board of directors of the national organization.

By itself, there is nothing wrong with the resolution or the request. The rank and file within the Jersey unit have a right to ask for a clarification if they are confused. *But, by releasing the statement to the press they are doing themselves, and the national organization a distinct disservice!*

The second disturbing move was the action of the Pennsylvania unit in withdrawing from the National group.

At the tumultuous time of the Miami convention, when tempers were at their hottest, the Western Pennsylvania group, utterly displeased with the results and actions of the board, threatened to withdraw. As a counter move, Abram F. Myers, board chairman and general counsel declared that if this were to happen he would resign.

(Since this matter has been thoroughly covered in the trade press prior to this date we do not feel that we have violated any trust or confidence by discussing this aspect of the situation.)

But to continue, Western Pennsylvania resigned and the new president, Al Myrick, accepted the resignation and further announced that Mr. Myers had agreed not to resign. We feel that perhaps Mr. Myrick acted a bit hastily in accepting the resignation of the Pennsylvania unit, and that Mr. Myers was perfectly justified in not acting on the emotional promise made in Miami, but these matters, while related to the general point, are mere diversions.

At the heart of the situation is the fact that certain elements within Allied are conducting Allied affairs in the public print. This is a serious mistake, we have so said once before, and feel even more strongly now.

However, what is the crux of the struggle? Is it a struggle for control within the organization? Is it a pure question of personality clashes? Or, purest of all, is it a genuine difference of approach toward the solution of the problems of the industry?

However, of this much we are sure, and as vehemently as it may be denied, one of the most impor-

tant factors involved in the conflict has been and is the role of the venerable A. F. Myers, who in years prior to this has been able to solve the differences between sparring organization members but who has either preferred to remain aloof from the current squabble or has taken sides and permitted the battle to continue.

If Allied is to continue to function as a potent force within the industry this internal battle being conducted externally must cease immediately and Mr. Myers has it within his power to call a halt.

As a non-member of Allied, but one interested in the future of Allied because of a deep-seated conviction that it can be a force for good within the motion picture industry, we strongly urge Mr. Myers to call a meeting of the national board as soon as possible and once-and-for-all still the stirrings within the organization.

We do not care to, as has been suggested by several Allied units call for the resignation of Mr. Myers. But by the same token, do we care to ask for his continuance. These are matters not of our concern. The questions ripping Allied asunder and rendering it impotent as an exhibitor force are larger than one man, but still it is within the power of one man to resolve the issues.

This cannot be done by public declamation, or by evasion — but by squarely and fairly facing the issue at hand and resolving it.

And we are certain that we speak for hundreds of exhibitors across the nation when we ask — *please do it now!*

GLOBAL GLADNESS

Several weeks ago we had opportunity to comment favorably on the new "global concept" instituted by United Artists. We are pleased to report that the innovation is working out successfully and that the two films fortunate enough to be recipients of the treatment are both doing nicely, thank you.

"On The Beach," produced and directed by Stanley Kramer, and afforded the luxury of a simultaneous world premiere on all seven continents, the first picture ever to receive this treatment, is flourishing at the box office.

The other UA film to receive a similar world treatment, "Solomon and Sheba," is also flourishing in the vicinity of the box office, and for this we are pleased.

Kudos must be extended to the key personnel at United Artists responsible for the implementation of the concept — Vice President Max Youngstein, Vice President Roger Lewis, Fred Goldberg, national ad-pub director and Mort Nathanson, International ad-pub director.

Now the only problem remaining is to hope that the films reach the local level in time for the impact of the campaigns to affect the local box office.

**"A Touch of Larceny" with James Mason,
Vera Miles and George Sanders**

(Paramount, January; 93 minutes)

"A Touch of Larceny" has a touch of comedy in it, but too little to make any appreciable furor at the box office. Unfortunately, the box office prospects for this limp comedy seem as limp as the humor, and this in spite of an attractive marquee lineup.

James Mason is properly arch as a chairbound Naval officer who excels at amour and concocts a plot to win a fair lady. Vera Miles is fair of face as the lady and George Sanders delivers a typical performance as the unsuccessful suitor.

Weakest part of the film is the Roger MacDougall screenplay which revolves around a single, extended joke and never quite comes off. Direction by Guy Hamilton is smooth and slick, but because of the screenplay, never seems to come to grips with the people involved in the hoax.

Film's best possibilities lie in the art house direction. But even here the going will be heavy because of the limpness of the humor:—

James Mason, a landlocked British Naval officer more adept at the art of chasing women than administering office problems, meets George Sanders, a wartime acquaintance, and the two reminisce about the dear, dead days.

Then Sanders introduces Mason to his fiancée, Vera Miles, and Mason sets his cap for her. He considers Sanders, who is in the Foreign Office, something of a boor and decides that he is not good enough for Miles. But she is quite content with Sanders and rejects Mason's advances. However, Sanders is called away from England on business and Mason continues his pursuit. Finally, by extreme contrivance, he manages a date with Miles.

Mason does a good job of convincing himself that he would be a better mate for Miles and remarks, during the course of a sailing trip with her, that if he had money enough she would be eager to marry him.

Miles rejects this supposition, but Mason is determined to win the lady and becomes obsessed with the notion that money alone stands in his way. He hits upon a plan to gain the vast amount of money he thinks is needed to woo and win Miles.

If a secret file disappeared from the Admiralty and it was assumed that he had taken it, he could then disappear, and the newspapers would be certain to brand him a traitor. And then he could turn up, prove his innocence, sue the papers for defamation of character and thus gain enough money for a life of ease.

When his relationship with Miles assumes serious proportions Mason decides to put the plan into the works. He becomes involved in a curious incident at the Russian Embassy, next he stops at the office and deliberately places a secret file in an inaccessible spot, and then announces that he is going off on a sailing trip to Scotland to visit a friend.

When the news leaks out that an important file is missing and that Mason has disappeared, the newspapers raise a hue and cry against him, branding him a traitor thus fulfilling the first part of Mason's plan.

Mason, who has shipwrecked himself on a Scottish island, runs into difficulties when his plan for rescue misfires. But Miles comes to his rescue and

eventually he returns to England to carry out the final part of the plan.

But Sanders has learned the real story and threatens to expose Mason. However, in the process he loses the girl and Miles and Mason converge as the film closes.

CREDITS: Produced by Ivan Foxwell. Directed by Guy Hamilton. Screenplay by Roger MacDougall. General.

**"The Purple Gang" with Barry Sullivan,
Elaine Edwards, and Robert Blake**

(Allied Artists, January; 83 minutes)

Spiked with action, swiftly-paced and laced with nostalgic references to the halcyon days of the 'Twenties when the Volstead Act was in force and the criminal element corrupted the fibre of the nation, "The Purple Gang," which deals with the gangland wars in Detroit, has all the ear-marks of box office success.

Barry Sullivan contributes a neat and convincing performance as the incorruptible cop who eventually breaks the stranglehold of the gangland war. Elaine Edwards is attractive as his wife and Robert Blake and Marc Cavell chip in with strong characterizations of young punks who climb the underworld ladder of success by becoming cheap hoods and then affluent mobsters and finally, meet untimely ends.

Direction by Frank McDonald is solid, with excellent interpolation of newsreel clips. Screenplay is strictly hokum, but the concentration is on action and the film should do well as an action piece:—

A teen-age rat pack operating out of the Detroit slums and led by the psychotic Robert Blake and Marc Cavell runs afoul of the law. Sullivan wants to prosecute the gang, but he is deterred by an over-eager band of social workers who fill the ears of officials with honeyed phrases about social conditions.

But the gang grows up and decides to move in on the bootlegging business being conducted along the Detroit waterfront. They team up with an established bootlegger and their reign of terror is on the road.

Sullivan gets the special assignment to stop the gang. While he succeeds in harassing them, he is never able to make their convictions stick. The gang tries to get back at Sullivan by terrorizing his wife, Elaine Edwards. As a result of their actions she dies, but Sullivan remains undeterred. Instead he doubles his vigor.

The gang tries to move in on the cleaning and dyeing industry with a protection racket gimmick but the industry counters by calling in the Mafia to fight their fire with a fire of their own.

The battle rages and Detroit becomes a raging hotbed of gangster slayings with many innocents trapped in the crossfire. Sullivan gets his first big break when one of the hoods, Marc Cavell, weakens under the strain of the incessant killing. He agrees to tip Sullivan off about the rival mob. But his partner, Blake, not recognizing the real nature of the tip-off, has Cavell stuffed into a casket and buried alive in cement.

But Sullivan has his first break and uncovers the Mafia headquarters and breaks their dope racket. In the interim, Blake learns of the whereabouts of the Mafia leaders too and decides to rub them out, un-

aware that the police are watching the same headquarters day and night.

When Blake drives up to case the place, the police spot him and set their trap. Blake rubs out all the Mafia members and then walks into the police trap.

With his arrest, Blake cracks up and the would-be mobster is led away to an insane asylum.

CREDITS: Produced by Lindsley Parsons. Directed by Frank McDonald. Screenplay by Jack DeWitt.

Adult.

MINIMUM WAGE BATTLE

This past week Abram F. Myers, board chairman and general counsel of National Allied, issued a statement defending the COMPO fight against the minimum wage bill and explaining the conditions of exhibitor opposition to the proposed legislation.

The issue is of paramount importance to a great many exhibitors and Mr. Myers' statement goes a long way toward clearing the air and answering the "scrooge" charges levelled by several Hollywood craft unions, many of whom have expressed opposition to the COMPO activity without being aware of the consequences for the entire industry.

Mr. Myers' statement follows:

"This office is indebted to Charles E. McCarthy, of COMPO, for an analysis of state minimum wage laws, prepared by Frank C. Lydon, of Boston. Copies undoubtedly will be distributed among exhibitors by the regional campaign committees now being established.

It shows:

1. Twenty-three states have no effective law on the subject.
2. Seven (plus D.C.) have such laws that do not now affect amusements.
3. Eighteen have minimum wage laws affecting theatres.*

"The undersigned is disturbed by the apparent disposition of some exhibitors in areas not now affected by state law to bow out of the effort against federal legislation on this subject on the ground that the worst has already happened to them and they are not in a position to complain against the extension of such regulation to others.

"This is at best a shortsighted view. Actually it is an erroneous one because the bill poses a threat to all exhibitors whether they realize it or not.

"Regulation of working conditions in businesses which are not directly engaged in interstate commerce is primarily and more appropriately a state function. State legislatures are better aware of conditions within their own borders than Washington can possibly be. They are better qualified to determine whether any such legislation is needed. They can shape the legislation to meet local conditions as they know them. If a wage scale becomes unduly burdensome they may be expected to ease the load.

"The danger faced by exhibitors in states now having such legislation is that, once the field is preempted by Congress, the subject will become a football of national politics and regulation will no longer be responsive to local needs. Bear in mind that the Kennedy Bill provides a flat \$1.00 an hour rate for theatres grossing under \$750,000 a year, with no exemptions. (See bulletin 10/7/59). Of the 18 states having wage regulations affecting theatres, only 9

prescribe a \$1.00 an hour minimum. In others the minimum tapers from 85c to 50c an hour and some have even lower rates for small towns. In all cases except Massachusetts and Idaho, there are exemptions of, or lesser requirements for, these classes of employees: Students, ushers, candy-girls, part-timers and minors.

"A federal law will supersede all state laws on this subject and all exemptions now enjoyed under state laws will be wiped out. Moreover, if disaster strikes a particular area it is unlikely that Congress will get around to readjusting the rate in time to do any good, if at all. There is absolutely no need for a federal law controlling wages and working conditions in theatres. It is nonsense to say that the wages paid theatre employees in one state affect those in another. Exhibitors should hit this extension of federal power with all influence they can command.

"Cooperate fully with COMPO, with National Allied, with the regional associations and with the committees in beating down this threat to all theatres."

*Compilation does not include Alaska or Hawaii.

"1960 — THE BIG YEAR OF MOTION PICTURES" . .

At a recent press conference at the headquarters of the Motion Picture Association of America, Si Seadler, chairman of the MPAA Advertising and Publicity Director's Committee, and Phil Gerard, chairman of the Publicity Coordinating Group announced the slogan of the industry campaign for the coming year — "1960 — The Big Year of Motion Pictures."

This campaign is not only important, but unique in motion picture annals. It is the first all-industry campaign backed up by specific facts that this industry has ever sponsored. It is already a going operation and all of the important mass media — trade papers, general magazines and weeklies, newspapers and radio and TV — have been supplied with factual material regarding the up-beat outlook of the industry for the coming year.

In addition, many exhibitors have been supplied with the same material for use with their local media. We strongly urge those of you in possession of the working material that you make full and ample use of it with your local radio and TV stations and newspapers.

The theme of the current campaign is an important one and with the type of grass-roots support that can be supplied by you, the exhibitor, at the local level, this worthwhile industry endeavor will be assured of success.

BINDERS AVAILABLE

Special binders which clamp copies of *Harrison's Reports* in place on the wide margin without making it necessary to punch holes in them, may be purchased by writing to the office of this paper at 1270 Sixth Avenue, New York 20, N.Y.

The cost to subscribers in the United States is \$2.00 per binder, parcel post prepaid.

The cost to Canadian subscribers is \$2.25 per binder, parcel post prepaid. The cost to all other foreign subscribers is \$2.00 per binder, plus the parcel post charges.

**"The Atomic Submarine" with Arthur Franz,
Dick Foran and Brett Halsey**
(Allied Artists, January; minutes)

Among the first to come along featuring the headline aspects of the atomic submarine, this Allied Artists tale of sea-going danger and derring-do makes lively program entertainment. And business should be abetted by the title and current interest in things naval and atomic.

Arthur Franz registers a solid performance as the commander of the fleet of the title sub, The Tiger Shark. Dick Foran turns in a creditable job as the skipper and Brett Halsey is strong as a pal of Franz.

Direction by Spencer G. Bennett keeps the film on course most of the way and wisely concentrates on the action. The special effects are quite good and contribute to the enjoyment of the film.

In summary, "The Atomic Submarine" should be able to power its way to a fair box office in action situations:—

After seven submarines and four surface vessels have either disappeared or been destroyed in the arctic sea lanes an emergency meeting of Navy brass is called. Present are Dick Foran as skipper of the atomic sub, Tiger Shark, Tom Conway and Victor Varconi, a pair of scientists.

Foran is ordered to take the sub into polar waters and determine the exact nature of the disturbances. Also ordered to accompany him are the two scientists and Dick Foran and Brett Halsey among the crew.

After a bit, while cruising in arctic waters, the submarine and crew are battered and jarred by the force of an explosion which destroys a neighboring freighter and all the icebergs in the vicinity.

Foran, keeping his eye glued to the sub's TV equipment, spots a strange disc about three hundred feet round which he believes to be from outer space and the cause of the polar disturbances.

The crew decides to attack the disc and prevent it from returning to its source of supply. This is done by plowing into the disc with the hopes of destroying it. The submarine knifes through the jelly-like outer covering and crashes headlong into the inner core of the saucer. But when the sub reverses its powerful atomic motors it is discovered that the saucer has it entrapped.

Both craft start to sink to the bottom of the ocean and all aboard the sub fear a living death on the ocean floor. But after three lives are lost, some heroic action by Foran and company brings about a rescue and destruction of the saucer.

CREDITS: Produced by Alex Gordon. Directed by Spencer G. Bennett. Screenplay by Orville Hampton.

General.

20th MEETS

We would like to take to this opportunity to extend our congratulations to the officials of 20th Century-Fox for the excellent sales meeting conducted by them during this past week. The meeting, the largest held by the company in the post-war period, also marked the 45th anniversary celebration of the company, and this, in itself is sufficient reason to offer congratulations.

20th's complete force of U.S. and Canadian branch and regional advertising-publicity managers, augmented by many recently-appointed ad-pub specialists attended the meeting and heard speeches by

Buddy Adler, head of production for the studio, W. C. Michel, executive vice-president, Joseph Moskowitz, vice-president and eastern studio representative, Charles Einfeld, vice president, Alex Harrison, general sales manager, and, of course, Spyros Skouras.

Adler outlined the production schedule now in the works and pointed out that the present budget represents the highest total outlay for production ever allocated by the company.

Among the films detailed by Mr. Adler were:

WAKE ME WHEN IT'S OVER — a Mervyn Le Roy production introducing Margo Moore and featuring comedians Ernie Kovacs and Dick Shawn.

THE STORY OF RUTH — A Sam Engel production introducing the new 20th personality Elena Eden and featuring Stuart Whitman and Viveca Lindfors.

CAN CAN — a Jack Cummings production starring Frank Sinatra, Shirley MacLaine, Louis Jourdan and Maurice Chevalier..

SEVEN THIEVES — produced by Sidney Boehm and starring Edward G. Robinson, Rod Steiger, Joan Collins and Eli Wallach.

SINK THE BISMARCK — produced in England by John Bradbourne.

JOURNEY TO THE CENTER OF THE EARTH — A Charles Brackett production starring Pat Boone, James Mason and Arlene Dahl.

THE STORY ON PAGE ONE — A Jerry Wald production starring Rita Hayworth and Anthony Franciosa with screenplay and direction by Clifford Odets.

WILD RIVER — an Elia Kazan production starring Montgomery Clift and Lee Remick.

FROM THE TERRACE — a Mark Robson production starring Paul Newman and Joanne Woodward.

CRACK IN THE MIRROR — A Darryl F. Zanuck production starring Orson Welles, Juliette Greco and Bradford Dillman.

LET'S MAKE LOVE — A Jerry Wald production starring Marilyn Monroe and Yves Montand.

HIGH TIME — produced by Charles Brackett and starring Bing Crosby, Fabian, Carol Lynley, Simone Signoret and Barrie Chase.

THE ALASKANS — a Martin Rackin production starring John Wayne.

CLEOPATRA — A Walter Wanger production starring Elizabeth Taylor.

Charles Einfeld then outlined through September the advertising, publicity, exploitation and promotional plans on the production schedule detailed by Adler.

The vice president laid particular stress on the decision to allocate \$500,000 for television campaigns on three films tailored specifically for the family audience; "Dog of Flanders," "Masters of the Congo Jungle," and "Sink The Bismark."

He also pointed out that special color Sunday supplements in newspapers throughout the country will carry full-pages in story form, on the three films as well as others, well in advance of opening in order to create the proper climate for their reception on a local level.

Alex Harrison conducted a seminar at which each branch manager reported on the experiences gained and results achieved under local autonomy.

In all, the meeting was a provocative, informative and interesting session — and once more, our congratulations to those officials responsible for it.

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Vol. XLII

SATURDAY, JANUARY 16, 1960

No. 3

TWO STATEMENTS

Abram F. Myers, board chairman and general counsel of National Allied, issued two statements during this past week. Both are of importance to exhibitors and both are presented in this issue of HARRISON'S REPORTS.

The first, dealing with the deleterious side effects of the current strike talks involving the Screen Writer's Guild, is of vital importance to all exhibitors. As Mr. Myers points out, the real victim in the controversy of who will garner the greater share of the gravy from the sale of post-48 films to TV, will be the exhibitor, for it is he who must bear the brunt of the free competition offered by television without sharing in the profits.

Mr. Myers statement goes a long way toward a clarification of several important aspects of the situation:

"Even if they are not interested in stocks and bonds it would be a good idea for exhibitors to pay attention to The Wall Street Journal which from time to time carries informative and revealing articles dealing with the motion picture business.

"A case in point is the piece in the issue for December 29, page 7, headed 'Movie Industry Faces Threat of Damaging Strike If It Sells Its Newer Films to TV.'

"The impending struggle is treated merely as an issue between the film companies and the unions over who shall ride the gravy train when about 4,000 feature films, made since August 1, 1948, are sold to television for an estimated \$300 million. The exhibitors do not figure in it.

"At the heart of the dispute,' says the Wall Street Journal, 'is a demand from screen writers and actors unions for a share of the income if and when this big block of motion pictures is turned over to video. The unions are threatening to strike to back up their demands. The major studios so far have shown no signs they'll budge on the issue.'

"The lull we are now experiencing is only temporary. The Screen Writers Guild's three year contract expired in March and was extended to November 17. This group already has given its leaders authority to call a strike. But they are expected to bide their time until the Screen Actor's Guild's four-year contract expires on January 31. The contract of the Screen Director's Guild expires April 3 but this group has not yet defined its aims. I.A.T.S.E. also will have to be dealt with if any division of the proceeds of a sale to TV is made with the other unions.

"Exactly how far apart the unions and producers are from any agreement,' continues the article, 'is difficult to determine. An executive of the Screen

Actors Guild says *the producers association in 1956 privately offered 15% of television returns from the sale of post-1948 films for division among all unions and guilds. The A.M.P.P., however, declines to confirm or deny this.*

"The longer it takes for the unions and the producers to reach an agreement on the split between themselves, and for the unions to settle their intra-mural squabbles, the longer will the evil day be postponed.

"Exhibitors are the pawns in this chess game which may be played in secret. The only reference to them in the article is as follows:

"Movie-house owners all over the country have been warning they would suffer a damaging blow if the Hollywood producers sell post-1948 films to television. Theatre owners contend the pre-1948 movies seen on TV have been a big factor behind the decline in motion picture attendance.'

"Such is the ignominious position of the most important division numerically, and in total investment, in the motion picture industry. Isn't it amazing that exhibitors are not rallying around Ben Marcus' plan for acquiring the outstanding pictures contained in the film libraries, not for suppression, as gun-shy individuals have assumed, but for exhibition as re-issues in the theatres?

"It ought not to be necessary to remind exhibitors of the tremendous attractions included in those libraries. The following paragraph from the Journal article indicates the pictures on which TV has fastened its greedy eyes:

"What are some top-grossing films not seen on TV? One is last year's highly acclaimed *The Bridge on the River Kwai*, starring Alec Guinness. Cat on a Hot Tin Roof, with the popular Elizabeth Taylor, is another movie that would bring a big price if sold to TV. Other theatrical hits that have been kept off the home screen are *Sayonara* (with Marlon Brando), *Giant* (with teenagers' favorite Rock Hudson), *Ten Commandments* and *Around the World in 80 Days* directed by the late Mike Todd."

The second statement issued by Mr. Myers, dealing with a recent Superior Court decision in New Jersey, is of vital import to all drive-in operators.

The decision, which ruled that income from the rental of car heaters actually constituted a part of the gross receipts for admissions and therefore must be taken into account when paying percentage film rentals to distributors, sets a dangerous precedent for future drive-in operations.

Mr. Myers' view of the situation, containing some important suggestions, is herewith presented:

(continued on back page)

**"Toby Tyler" with Kevin Corcoran,
Henry Calvin, Gene Sheldon
and Bob Sweeney**

(Buena Vista, February; 96 minutes)

— TECHNICOLOR —

The Disney brand of cinemagic has been applied to a tattered and true circus story and the result is a whimsical, delightful film for the youngsters and those adults who like their entertainment nostalgic and nonsensical.

Kevin Corcoran, who played the younger brother in "Shaggy Dog," plays a youngster who fulfills the dream of every young boy—he runs away from home and joins a circus—in engaging fashion. Abetting him are solid performances by Bob Sweeney as a fast-talking concession operator, Henry Calvin a circus strong man, Gene Sheldon as a clown and Mr. Stubbs, a chimp who is appealing as any of the humans on the screen.

Business prospects should be pretty strong since the children at the screening viewed by this reviewer all reacted favorably and vocally to the antics of the chimp and the rest of the circus company.

Direction by Charles Barton is solid and the Technicolor photography of William Snyder matches the directorial effort:—

Kevin Corcoran, an orphan, is enthralled as he watches the circus parade through the streets of town. He follows and meets up with Bob Sweeney, a fast-talking operator of the candy and lemonade concession. Sweeney offers the youngster a job with the circus, but the lad feels he is needed at the farm of his stepparents.

But when he returns home and is berated for his absence, he decides to run away. He joins the circus and Sweeney proves to be something of a slave driver. But the lad is befriended by Gene Sheldon, a clown and Henry Calvin, a strongman, and a chimp, whom the lad names Mr. Stubbs.

During a circus parade the chimp escapes and starts to shoot up the sheriff's office. But Corcoran fearlessly disarms the chimp and this act wins the approval of the circus manager who offers the lad permanent custody of the animal.

When the young bareback rider is injured Corcoran stretches the truth and claims to know how to ride. However, his bluff is called and the youngster suffers as he attempts to master the tricks of bareback riding. But master them he does and just as he is about to make his debut he discovers that Sweeney, who has a financial interest in him, has been hiding the letters being written to him by his stepparents.

Realizing that he is needed at home, the youngster leaves the circus and walks to his home. But the chimp joins him and the pair make their way together.

They run into trouble when Sweeney spots them, but escape by running through the woods. However, the chimp is shot by a hunter and the shot brings Sweeney to the scene.

Thinking the chimp to be dead, Sweeney brings the youngster back to the circus and his bareback riding act. Disconsolate, the youngster prepares to make his debut. But just before he goes on, the hunter returns with the chimp, who had been merely wounded. The boy and chimp delight at the reunion and the boy goes off to perform his act. This time with the approval of his stepparents who have come to see him.

Family..

**"Gunfighters of Abilene" with Buster Crabbe,
Barton MacLaine and Judith Ames**

(United Artists, January; 67 minutes)

Virtually everything about this oatburner from the stables of United Artists is second-rate. The acting of Buster Crabbe, Barton MacLaine and Judith Ames leaves much

to be desired. The screenplay by Orville Hampton is a tired, cliché-ridden affair, the production values are nil and the direction uninspired.

Running only sixty-seven minutes, the film offers the viewer little more than ordinary television fare and since television is available free there is little likelihood "Gunfighters of Abilene" will be able to draw them to a theater:—

Buster Crabbe, a notorious gunslinger, receives an urgent message for aid from his brother, an Abilene rancher who despises Crabbe for his violent ways. But before he can reach town Crabbe is bushwhacked by three angry ranchers who claim that the brother stole \$68,000 and forced them to lose their ranches.

Crabbe protests and the men ride off when they see the sheriff approach. Crabbe appeals to the newcomer, but the sheriff warns Crabbe to stay out of Abilene, a peaceable town.

When Crabbe enters his hotel room he is bushwhacked once more. This time by the son and a henchman of Barton MacLaine, a wealthy rancher hurt by the activity of the small homesteaders.

Later Crabbe learns that MacLaine's daughter, Judith Ames, was in love with his brother and he appeals to her for help. She tells him that a stagecoach driver was a witness to the alleged crime of Crabbe's brother and Crabbe seeks him out.

But before this can be done the driver is killed by MacLaine's son and the blame placed on Crabbe, who is then jailed for murder. However, the hotel clerk, Eugenia Paul, knows that Crabbe didn't commit the murder and also knows that his brother was murdered.

She organizes a posse and the men spring Crabbe from jail. The girl leads Crabbe to the body of his brother and Crabbe confronts MacLaine's daughter with the evidence that her father was involved in the crime. She refuses to accept the news but agree to participate in a scheme to learn the truth.

She tells her father that Crabbe is alive and that he knows about the true story of his brother's disappearance. If the father were innocent he would ignore the news. But he is guilty and goes out to gun Crabbe. Instead he mistakenly kills his own son.

When Crabbe confronts him, MacLaine bolts, only to be caught by the sheriff's band who have been informed of the real nature of events. The father is killed and Crabbe vows to settle down on the ranch with his brother's ex-fiancee.

CREDITS: Produced by Robert E. Kent. Directed by Howard L. Cahn. Written by Orville H. Hampton.

General.

"The Pusher" with Kathy Carlisle

(United Artists, January; 81 minutes)

Slated for presentation as the lower half of an exploitation double bill, "The Pusher" is a lurid, sensational treatment of the difficult problems of narcotics, juvenile delinquency, and the readjustment extremes suffered by the immigrant population of New York City.

Harold Robbins' screenplay, based on the novel by Ed McBain, exploits the full range of hackneyed, Grade-B situations, Gene Milford's direction is strong in spots but his pacing is poor and the film limps through too many dull spots and overextended scenes.

Kathy Carlisle is adequate as the policeman's daughter who gets hooked, while Felice Orlandi is sinister as the dope peddler. Douglas P. Rodgers and Robert Lansing are barely adequate as policemen and Sara Aman delivers an effective scene as a distraught Puerto Rican mother:—

A teenager is found murdered in the basement of a Harlem tenement and Rodgers and Lansing are called in on the case. They visit the boy's mother who implicates her daughter. In the interim Rodgers' daughter, Carlisle, is revealed to be a narcotics addict involved with the dope

pusher, Felice Orlandi, said to be involved in the murder of the boy. However, Carlisle has successfully concealed her addiction from her parents and fiancée, her father's detective partner, Lansing.

Lansing gets on the trail of the sister of the slain youth and is about to learn something when Orlandi kills her. The next day, Carlisle calls off their engagement and leaves Lansing. But he follows her and watches as Orlandi passes some dope.

He tries to arrest Orlandi but he pulls a gun and shoots him. Rodgers drives up in time to get an ambulance and then returns to headquarters where he learns that the fingerprints on the hypodermic case belonging to the dead youth are those of his daughter.

Distraught, he returns home to find his daughter about to inject herself with heroin. He stops her and then forces her to undergo cold turkey withdrawal.

When withdrawal is complete they learn that her fiancée will recover. In the meantime, Rodgers gets a tip as to the whereabouts of Orlandi. Ignoring departmental procedure, Rodgers goes after him alone. But Orlandi is too slippery to be caught. He pulls a gun and escapes.

Rodgers continues the pursuit and finally lands his man atop a building on Rvierside Drive. Carlisle visits her wounded hero in the hospital and promises repentance while he offers forgiveness.

CREDITS: Produced by Gene Milford and Sidney Katz. Directed by Gene Milford. Screenplay by Harold Robbins. Adult.

"Hell Bent for Leather" with Audie Murphy, Felicia Farr and Steven McNally

(Universal-International, January; 82 minutes)

— CINEMASCOPE, EASTMAN COLOR —

An interesting but modest Western, this U-I release should prove to be a solid entry. It has fair marquee power, a good amount of action and a strong directorial effort in which an attempt to build tension almost succeeds.

Audie Murphy is adequate as the horse trader who is mistaken for a killer and tracked by a vindictive lawman. Stephen McNally registers well as the lawman while Felicia Farr chips in neatly as the girl who befriends Murphy. Top characterization of the film goes to Robert Middleton who scores as a whiskey-drinking gunman:—

Audie Murphy, a horse trader enroute to making a purchase, gives succor to Jan Merlin who returns the kindness by attacking Murphy and riding off with his horse. Murphy recovers in time to fire at the fleeing bandit, but manages only to wing him, causing him to drop his fancy shotgun.

Murphy retrieves the shotgun and trudges wearily into town where he tries to buy a horse and saddle. But the townsfolk recognize the shotgun and believe Murphy to be the killer who terrorized their town and killed several inhabitants.

Stephen McNally, a U.S. Marshal, is called in and leads Murphy off to Denver and prison. Murphy soon realizes that McNally knows that he is not the killer, but that he intends to carry out the plan nonetheless.

Murphy escapes and takes refuge in the schoolhouse of Felicia Farr and orders Farr to lead him to safety. She obeys reluctantly, but when she realizes that Murphy is not a killer she agrees to help.

Farr and Murphy escape over what seems like an impossible cliff and finally take refuge in a deserted shack. Here Farr tells Murphy of the story of her life and the disgrace of her father, but Murphy promises to protect her.

Their idyll is interrupted by a trio of roving bandits who force Farr to bandage the wound of the eldest. Murphy offers them a deal—money for a horse—but the bandits attack Murphy and he escapes with Farr and two horses.

McNally, who has been trailing them, comes across the shack and the gangsters, and they reveal the destination of Murphy and Farr.

Just as Murphy is about to showdown with Merlin, McNally rides up and Merlin rides off with Murphy and Farr in pursuit.

McNally finally meets up with Merlin and tries to make a deal with him. Freedom in exchange for the lives of Murphy and Farr. But Merlin wants no part of it. Instead he guns McNally down and goes out after Murphy. But Murphy proves to be too much and kills Merlin.

Murphy and Farr explain the situation to the trailing posse and ride off toward the sunset and a new life as the film grinds to a halt.

CREDITS: Produced by Gordon Kay. Directed by George Sherman. Screenplay by Christopher Knopf. General.

"A Dog's Best Friend" with Bill Williams and Marcia Henderson

(United Artists, January; 70 minutes)

The story of a boy, his dog, and their gun, this Premium Picture presentation for UA release is suitable for the lower half of a double bill.

The story deals with an embittered lad who threatens to disrupt the family of his benefactors but, through crisis, gains respect and love for them. On the surface the story appears suitable for the family trade, but the sensational treatment in which the youngster pulls a gun on his foster father makes it best suitable for the adult trade:—

Roger Mobley, orphaned son of an executed murderer, is being raised with the family of Bill Williams and Marcia Henderson. The lad is embittered and refuses all attempts by Williams and Henderson to make him feel at ease. The couple are thinking of turning the lad over to a State institution, but decide to give the experiment a bit more time.

The youngster meets a snarling dog in the woods and turns him into a gentle pet over a period of ten days. But he doesn't tell the family about the dog or the pistol he found at the same time.

Williams is called in to serve as a foreman on an inquest jury investigating the death of the village hermit. At the session he learns that the hermit had a dog who was trained to be a killer and the sheriff warns that the dog must be shot on sight.

Williams returns to his ranch and learns that one of his lambs has been killed and immediately assumes it was killed by the dog. Actually the slaughter was committed by a stray cougar who was frightened off by the dog. But Williams sets out to hunt down the dog. Mobley learns about it and races to protect his only friend.

When Williams discovers the dog and the boy he tells the lad to step aside while he shoots the dog. The youngster refuses to do so and when Williams persists, the lad draws his pistol and Williams shies off.

Williams decides to return the child to the orphanage and goes to the sheriff's office to complete the transferral. But the sheriff's deputy, the man actually responsible for the killing of the hermit, is the man to whom he tells the story.

Sensing the danger, the deputy sheriff goes off to hunt the boy. While he is off hunting, the sheriff returns, only to be called to a motel where a man is near death.

Upon arrival at the motel the sheriff learns that the man is one of the killers of the hermit and extracts a confession implicating the deputy. Williams put two and two together and warns the sheriff of the danger to the boy.

They arrive in time to witness a gun duel between the boy and the deputy in which the dog is wounded. The lad escapes and, after the sheriff is wounded, Williams pursues the deputy. He downs him and the boy and his foster parent achieve understanding.

CREDITS: Produced by Robert E. Kent. Directed by Edward L. Cahn. Screenplay by Orville Hampton. General

TWO STATEMENTS

(continued from front page)

"The old saying that hard cases make bad law is illustrated by a recent ruling by a Superior Court in New Jersey to the effect that sums claimed by a drive-in operator to have been collected for the use of car heaters in winter, and the use of playground facilities in summer, actually constituted a part of the gross receipts for admissions and must be taken into account in paying percentage film rentals to distributors.

"It is important that this ruling be confined to the peculiar facts of the particular case. There may be an attempt by film companies to extend it to cases where exhibitors make a bona fide charge for heaters and recreational facilities wholly separate and apart from admission fees. Any such attempt should be resisted lest the distributors make percentage claims against every item of exhibitor revenue, no matter how remote they may be from ticket sales.

"Judge Halpern made his ruling from the bench without filing a written opinion. The facts herein stated are taken from BOXOFFICE, National Edition, December 28, page 6. The exhibitor in question did not follow the prudent practice of offering these added facilities on separate tickets or otherwise, so as to afford the customer a choice whether to accept and pay for them or to reject them. Apparently he merely claimed the right to treat 10c of the 80c collected at the boxoffice from all persons over 12 (children under that age being admitted free) as a charge for 'special services' and hence not a part of the gross receipts from admission on which percentage rental was payable.

"The following points were cited by the judge:

"1. The heater service charge was made on a per person basis even though only one heater was supplied a car, and regardless of whether the patron wanted or even got a heater.

"2. While the playground charge was supposedly made for the 'availability' of such facilities for small children, it was actually exacted from every adult patron whether accompanied by children or not, and from patrons with children who arrived after the showing had begun and the playground was closed.

"The judge observed that there was no more reason to permit a drive-in operator to withhold the alleged charge for heaters from gross admission receipts accounted for to the distributor, than to permit the operator of a conventional theatre, in percentage engagements, to withhold from his reported gross receipts an ostensible charge for supplying furnace heat.

"Allied members who have called me in regard to this ruling report that they offer these special facilities under a procedure which allows the customer a free choice either to accept or reject the same. Also that they are sold on a separate ticket and that the receipts are not commingled with the receipts from admissions in their books or bank accounts.

"In general, they follow the practice prescribed by the Bureau of Internal Revenue for handling the admissions taxes collected from their customers.

"It is not believed that this procedure is within the scope of Judge Halpern's decision or that these exhibitors need have any apprehension concerning demands which distributors may make of them. It is recommended.

"Under such procedure many analogies come to mind which are most convincing. An exhibitor has the same right to offer a customer a heater or access to a playground for a price as he has to display refreshments and candy for customers to choose from, without having to account to the distributor who supplies the film.

"The distributors' copyright privileges do not extend to levying tribute on an exhibitor's separate dealing in uncopyrighted articles. Any attempt to press the copyright monopoly to such extremes would result in serious embarrassment to the film companies, in case the challenged exhibitors utilize fully their arsenals of defense.

"However, if there are any Allied members using the same methods as the exhibitor in the New Jersey case, they will be well advised to switch to the procedure herein recommended.

NAMES IN THE NEWS

Appointed

Irving Dollinger — Al Myrick's alternate to the executive committee of the American Congress of Exhibitors.

Trueman T. Rembusch — Chairman, Emergency Defense Committee of National Allied.

Marc J. Wolf — second alternate to ACE, representing Allied.

F. J. A. McCarthy — director of sales for "Spartacus" by Universal-International.

Norman Poller — publicity manager for Buena Vista.

Going Up!

Jack Brodsky — appointed New York press and magazine contact by 20th Century-Fox.

Mike Selsman — named trade press contact at 20th Century-Fox.

Nat Weiss — promoted to publicity manager same company.

Charles Cohen — upped to eastern advertising and publicity manager at Warner Brothers.

Onward and Upward

Ira Tulipan — from publicity manager at 20th Century-Fox to assistant-director of advertising, publicity and exploitation for Columbia.

Meyer M. Hutner — from Warner Bros. publicity director to vice president and director of advertising and publicity for William Goetz Productions.

Honored

Herman Robbins — President of National Screen Service by the amusement division of the Federation of Jewish Philanthropies.

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TWO DOWN

The following is a statement issued by Norman Glassman, board chairman of the Independent Exhibitors of New England, upon the occasion of that affiliate's resignation from National Allied.

"As our local organization is in direct conflict with the principles and aims of the national organization, we must, in the best interests of our local constituent members, withdraw our support from the national organization, and it is only fair to the national organization that this action be taken."

HARRISON'S REPORTS has dealt with the internal Allied situation in depth in recent issues, and little would be gained by a further review. Our only comment must be—how long will this situation continue to fester before positive action is taken by the leaders of National Allied?

EDC VS. BV

The translation of the alphabet soup type headline simply means that the Emergency Defense Committee of National Allied, under the new leadership of Trueman T. Rembusch of Indiana, has put the blast on Buena Vista for their trade practices with the films, "Sleeping Beauty" and "The Big Fisherman."

The statement issued by the committee, titled, "Spoiled Bait For The Fisherman," follows:

"Buena Vista and the industry lost millions of dollars in revenue in the handling of *Sleeping Beauty*. By the time this important piece of merchandise was put into general release in 35 mm, spoilage, due to age, resulted in little public interest in the picture.

"Buena Vista recognized its mishandling of *Sleeping Beauty* and speeded up the 35 mm release of *The Big Fisherman*. Then they destroyed to a great extent the box-office potential of the picture by insisting on week runs only. In thousands of situations this picture would not stand a one week run. Hence it will not play until old and stale, if ever, in many theatres.

The delayed play-off being forced by Buena Vista as to *The Big Fisherman* is particularly stupid because it is a Biblical picture. Shortly the industry will be up to its neck in Biblical pictures — *Solomon and Sheba*, *Ben Hur*, *Goliath and the Barbarians*, and re-issue of *Samson and Delilah*. If exhibitors can't get *The Big Fisherman* out of the way fast, at realistic terms and realistic playing time, it would be smart to forget it.

"When will distributors realize the fallacy of advertising pictures, pumping up public interest and then failing to make the merchandise available to the public? Until they accept the principle that picture spoilage is a grave source of loss in the industry, they will continue to throw away millions of dollars in revenue."

BIG BREWINGS IN WISCONSIN

Ben Marcus, erstwhile Milwaukee exhibition leader, was in New York during this past week with a report on the results of the Wisconsin Business Building Plan and the figures supplied by Mr. Marcus are nothing short of sensational.

Based on six months of operation, the figures reveal that Wisconsin business surged to a point where gross receipts for 1959 averaged 66½% higher than for a similar period in 1958!

Of particular significance are the figures supplied by Mr. Marcus for two films played in Wisconsin. One, "Pillow Talk," was given a normal promotion and exploitation campaign and the other, "Five Gates To Hell," was bolstered by a special business building campaign.

The figures listed below represent the comparative grosses of the two films in the same towns. When one considers that "Five Gates To Hell" will not equal more than one-quarter of the national gross of "Pillow Talk," then a very cogent argument for local promotion has been presented.

FIVE GATES	PILLOW TALK
\$1771	\$1843
\$1800	\$2152
\$4450	\$5200
\$ 356	\$ 392
\$ 715	\$ 760
\$ 647	\$ 559
\$ 531	\$ 389

Another significant figure provided by Mr. Marcus was the fact that small town business, when sufficient prints were not available to allow them to play the films immediately after the big town promotions, showed an increase of only 8% — against the statewide figure of 66½%!

An indication, if nothing else, that the entire question of availabilities is rife for further exploration and revision.

But perhaps the most encouraging aspect of the entire story related by Mr. Marcus is wrapped up in a letter he received from one of his theatre managers. We feel that the letter provides an object lesson for all in the industry and for this reason are presenting it in full so that all in the industry might soon become imbued with the spirit and forward looking thoughts of Mr. Marcus.

The text of the letter follows:

"In a little while we'll be opening for Kiddie Show and then our New Year's Eve attraction will mark the end of a year which has proven to be more than just another year. I recall the first managers meeting I sat in and listened to your optimism about the future of the theatre. It was quite important to me for though my years mark me as a veteran, I was a newcomer

(continued on back page)

**"The Bramble Bush" with Richard Burton,
Barbara Rush and Jack Carson**

(Warner Bros., February; 93 minutes)

—TECHNICOLOR—

A better title for this Warner film about the lives and loves of the residents of a Cape Cod fishing village would have been "Peyton Place South." The plots differ, but the approach is the same as the viewer is treated to a gnat's eye view of a nurse who offers herself all over town, a village editor who blackmails girls into posing for him in the nude, a respectable woman who becomes impregnated by the doctor treating her dying husband and a tortured confession by the same doctor of a childhood trauma in which he discovered his mother in bed with a man who later turns into the town drunk. And to spice matters up, a mercy killing angle is injected into the already overburdened plot.

It isn't wholesome, but it will probably be box office.

Richard Burton does a smart acting job as the doctor and Barbara Rush is both attractive and effective as the woman of the case. Jack Carson blusters through his role of ambitious attorney and Angie Dickinson is competent as the nurse who is no better than she wants to be. Henry Jones and James Dunn chip in strong characterizations as the editor and drunk respectively.

Daniel Petrie's direction is strong in places but his pacing is torturous. The Milton Sperling-Philip Yordan screenplay remains faithful to the novel:—

When Tom Drake is stricken with Hodgkin's disease, an incurable ailment, Richard Burton, his boyhood chum and now successful doctor, reluctantly returns to his hometown to treat him.

From his deathbed Tom Drake asks Burton to care for his wife, Barbara Rush. Later, she tells Burton that Drake had summoned him because her husband hoped that she and Burton might marry after his death.

Burton sets up his routine for caring for the ailing Drake and is distraught because he is helpless to cure him. One morning he is summoned to attend the victims of a fire at a motel and here he discovers his nurse, Angie Dickinson, and a local lawyer with ambition to become district attorney, Jack Carson.

Burton covers up for the pair of illicit lovers, but the town snoop and editor of the local paper, Henry Jones, spots the nurse and later uses this information to his own ends.

Drake insists that Rush go sailing with Burton and they do, although reluctantly. Later, Drake pleads with Burton to do away with him, but Burton insists that there might be hope.

Miss Dickinson invites Burton to her room where she confesses her love for him and offers her body. Burton disengages himself and upon returning to his car is accosted by Drake's father who takes him off the case.

Later that evening, Barbara Rush comes to Burton's home to ask that he remain on the case. While she is present the town drunk, James Dunn, makes an appearance and a request for money. Burton treats him brutally and tosses him out. When Rush objects, Burton breaks down and reveals the trauma of his youth — he returned home and found his mother in bed with Dunn, and then later revealed the information to his father who thereupon committed suicide. After revealing this, Burton rushes from his house to his boat. Rush follows after, and overwhelmed by sympathy and love, the two commit the act of love.

Rush is penitent the next morning and leaves town for a bit. At the same time Burton is occupied in covering up for Dickinson and Carson. It seems that Jones was blackmailing Dickinson and forcing her to pose for him in the nude. Carson discovered the tryst and attacked Jones. But Burton neatly whitewashes the incident.

Burton then goes to Boston for further consultation on Drake's case. When he learns that there is no hope he returns to his hotel and gets roaring drunk. During this Rush appears and tells him that she is pregnant with his child.

Burton returns and, unable to bear the suffering of his friend, injects him with an overdose of morphine, killing

him. He is discovered by Dickinson who goes to Carson with the story. Carson, sensing an opportunity to become district attorney, reveals the details to the police and then offers to defend Burton.

Things look black for Burton during the trial, but the testimony of a fellow doctor weighs heavily in his favor and Burton is acquitted. After the trial Rush comes to him and tells him that she is leaving, when Burton protests, she tells him that hers is the right way. But before she goes off she hears Burton vow his undying love and offer to wait for her.

CREDITS: Produced by Milton Sperling. Directed by Daniel Petrie. Screenplay by Milton Sperling and Philip Yordan from the Charles Mergendahl novel.

Adult.

**"The Last Voyage" with Robert Stack,
Dorothy Malone, George Sanders
and Edmond O'Brien**

(M-G-M, February; 91 minutes)

—METROCOLOR—

Writer, producer, director Andrew Stone has fashioned an exciting, tension-filled motion picture out of this saga of the last days of a once-proud luxury liner. Setting the travails of a single family against the larger backdrop of the drama of a ship being abandoned at sea, the story grips the viewer and holds his attention from the opening moments until the final scene.

The film is not without weak moments—the narration technique used is awkward, but fortunately limited, the climax tends to be slightly overdrawn somewhat like the old "Perils of Pauline" sagas, and the dialogue could be crisper—but these are minor points. Overall, the film is an exciting adventure that, given proper promotional attention, should do right well at the box office.

Robert Stack is credible as the husband who witnesses and frees his wife from certain death. Dorothy Malone is strong as the wife who almost commits suicide to save her husband's life and young Jill Henderson is appealing as their daughter. George Sanders gives a good performance as the honorable, but lily-livered captain while Edmond O'Brien and Woody Strode excel as heroic crewmen.

The color camerawork of Hal Mohr is excellent as are the special effects created for the film by Augie Lohman:—

Fire erupts in the boiler room of an aged luxury liner, but the captain, George Sanders, maintains an outward calm while the crew, led by the first engineer, successfully battles the blaze below decks.

But the first engineer is killed battling the flames and the second in command, Edmond O'Brien, warns the captain that the 1,500 passengers aboard are in danger because of possible damage by the fire.

Sanders, a company man with a possibility of a higher spot with the line, ignores the warning and worries only about getting the ship to port on time. But, true to prediction, the boiler blows up and a family, Robert Stack, Dorothy Malone and their young daughter, Tammy Marihugh are in great danger. Malone is trapped beneath a steel beam and the daughter is isolated on an inaccessible ledge on the opposite side of the room.

While this is going on, the real tragedy is taking place on the bridge of the ship where Sanders proves incapable of making the decision to abandon ship. O'Brien warns that there is little hope of saving the ship, water is coming in faster than the pumps can handle it. But Sanders persists in not giving the order to abandon ship.

While the crew desperately shores up the bulkhead, Stack painstakingly attempts to rescue his daughter. After two false starts he succeeds and turns his attention to Malone who is in pain and unable to move.

Frantically, Stack seeks help. But at each turn he is rebuffed by the somewhat occupied crew members—some through honest work and others who shirk responsibility. Finally, Woody Strode, a Negro oiler, comes to the aid of Stack and assists him in carrying an acetylene tank to the cabin in the hope of freeing his wife.

The attempt fails because two tanks are needed and by this time the water level has risen above the line where the other tank is stored. Stack pleads with the captain for help but the captain has other problems.

The bow of the ship sinks lower and lower and Malone pleads with Stack to leave. But he tries for further help, once more gaining the assistance of Woody Strode who tosses the child to safety, and at risk to himself, tries to aid the beleaguered Stack and his wife. He calls to one of the life boats for a tank for the torch and then enlists the aid of Edmond O'Brien who is just about to enter a life boat.

Selflessly, O'Brien returns to Stack and Malone, and at the last possible moment, when the water is about to inundate them all—the needed tank arrives and O'Brien rescues Malone.

The heroic quartet then make their way to the deck only to witness the death of Sanders who was felled by a collapsing funnel. They finally reach safety and watch in awe and horror as the once proud ship sinks to a final resting place.

CREDITS: Written, produced and directed by Andrew L. Stone.

Family.

"Pretty Boy Floyd" with John Ericson

(Continental, February; 96 minutes)

Another in the current cycle of films depicting the lives of the criminal figures of the 'Thirties who were regarded as sinners-turned-saints by a curious twist in public opinion, "Pretty Boy Floyd" is liberally laced with action and violence and looks like a possible successor to the successful "Al Capone."

Perhaps *Harrison's Reports* is no place to discuss the detrimental contribution the glorification of criminals has to the weakening of the whole American moral fiber, but it is strongly felt that this is both the time and place for such comment.

We have no way of knowing whether the incidents depicted in this fictionalized biography of America's former Public Enemy Number One are real, but we do know that in this film this bandit who killed, robbed, stole other men's wives and committed every moral and mortal sin is pictured as an unfortunate lad who went wrong because Society just wouldn't give him the chance to go straight.

This is pure hogwash. Pretty Boy Floyd was a mentally disarranged man and to depict him as anything else, even part hero, is to do a disservice to the entire community.

However, as long as films such as this earn money, they will be continued to be made, and no amount of adverse comment in this journal will change that. Our only excuse for our action is conscience:—

Charles Arthur Floyd (John Ericson), an ex-convict trying to go straight as an oil field worker and part time boxer, has an affair with the boxing promoter's wife and a battle with the promoter.

Jealous, the promoter reveals Floyd's background to the oil company and Floyd is discharged. Whereupon the embittered lad returns to his family farm, only to learn that his father has been killed by a neighbor and that the sheriff, Herb Evers, has looked the other way about tracking the man down. But Floyd does, kills him and sets fire to the barn thus giving him his start on the road to crime.

Floyd then robs the local bank and distributes much of the loot among his Oklahoma neighbors. Thus emboldened, Floyd embarks on a bizarre crime career. He lands in Kansas City where he meets Joan Harvey who falls in love with him. Harvey's husband learns of a police reward for Floyd and prepares a trap. But Floyd turns the table and the husband is killed instead with Floyd running off with Harvey.

Floyd is joined by his boyhood chum, Curley Winwell, and together they cut a blazing trail through the banks of Oklahoma, Missouri, Kansas, Ohio and Arkansas. But, in an ambush attempt, Curley is killed and Floyd kills the Sheriff. This act turns his neighbors against Floyd and the Public Enemy Number One has no place to hide.

He hits the trail for New York but his attempts to muscle in on the big time racketeers are frustrated. Instead he returns to Kansas City where he participates in the infamous Kansas City massacre in which five policemen and a hoodlum are wiped out. The three murderers are brought before a kangaroo court and one, Machine Gun Manny, is sentenced to death.

Floyd returns to Oklahoma but his onetime friends turn against him, and when the F.B.I. starts to close in, Floyd shoots his partner, abandons his common law wife and heads for the hills.

He takes refuge at a farm house where the farm wife offers herself to him, but Floyd, intent on escape, refuses her. But too late, the F.B.I. close in and kill the ex-Public Enemy Number One, Pretty Boy Floyd.

CREDITS: Produced by Monroe Saxson. Directed by Herbert J. Leder. Screenplay by Herbert J. Leder.

Adult.

"Goliath and the Barbarians" with Steve Reeves, Chelo Alonso and Bruce Cabot

(American-International, January; 85 minutes)

—COLOR, TOTALSCOPE—

In spite of a tired story and a deficiency of production values this pseudo-Biblical epic made in Italy appears to be a solid exploitation entry, with particular emphasis for the teenage market.

The film comes along early enough in the current cycle and also boasts the muscular presence of Steve Reeves, who recently scored in Joe Levine's "Hercules," and the pity is that it does not have more to offer once the patron enters the theatre because of the possible adverse effects over-exposure of the biblical angles might have on later, more expensive films.

However, each to his own, and exhibitors need not worry about playing this AIP feature now, because the rewards will be handsome:—

In the year 568 A.D. Alboyna (Bruce Cabot) leads his barbarian hordes through Italy and finally descends on the city of Verona where he kills, rapes, and pillages. But Giulia Rubini escapes and warns her brother, Steve Reeves.

Reeves swears retribution and leads his pack against the barbarians. His exploits win him the name, Goliath. On one of these trips he captures Chelo Alonso, exotic dancer in the court of Cabot, and they fall in love. But when his followers chastise him for neglect of duty, he sends her away and she reluctantly returns to Cabot.

Later Luciano Marin, cutthroat henchman of Cabot and father of Alonso, captures Reeves, but instead of death, Reeves is given the rigorous and gruelling Test of Truth and passing it, is freed.

Marin is furious and plots the death of Reeves. But Reeves strikes first, ambushing Marin while he is returning with the Sacred Crown for Cabot. However, Marin escapes and reports the theft to Cabot who orders the complete destruction of the village as retribution. Soon the dungeons are filled with unwitting prisoners and Reeves is forced to act.

He offers a trade—the crown for the life of his people and himself as well as full reparation for all damages done in the past by Cabot.

The offer is accepted and the villagers freed and the crown returned by Reeves, who is then taken prisoner in violation of the pact.

Wild and furious battling follows as the villagers succeed in vanquishing the barbarians.

The battle over, Reeves and Alonso are united once again and ride together toward a new life as the film screeches to a halt.

CREDITS: Produced by Emimmo Salvi. Directed by Carlo Campogalliani.

General.

**"Seven Thieves" with Edward G. Robinson,
Rod Steiger, Joan Collins and Eli Wallach**

(20th Century-Fox, February; 102 minutes)

— CINEMASCOPE —

Combine the unlikely band of thieves with the most audacious robbery ever planned and then add to these ingredients a tension-filled directorial stint and an intelligent screenplay and you have one of the most gripping and entertaining crime stories in many years.

"Seven Thieves" manages to achieve that all too rare blend of spine-tingling excitement and delightful tongue-in-cheek attitude that goes into the make-up of a box office smash.

Edward G. Robinson is masterful as the criminal who designs the plan to rob the vaults beneath the casino at Monte Carlo. Rod Steiger delivers a forceful performance as his son and Joan Collins is both sultry and suave as the cooch dancer who turns to crime. Eli Wallach has several good moments as a saxophonist who impersonates a German baron while Alexander Scourby is ideal as a nervous Monte Carlo official.

Sidney Boehm's screenplay is as tight as the proverbial drum and Henry Hathaway's direction keeps the film tense and the action credible. A strong assist must be given to Sam Leavitt's concise camerawork:—

Edward G. Robinson, a once-renowned chemistry professor who ran afoul of the law, has summoned Rod Steiger, also an ex-convict, to the French Riviera on what Robinson has deemed urgent business.

Steiger is anxious to learn the nature of the summons, but Robinson is quite leisurely about revealing any details. At the point Steiger is ready to pick up and leave, Robinson reveals his plan to rob the vault beneath the Casino at Monte Carlo of four million francs. Steiger is aghast at the audacity of the scheme and decides that Robinson has gone insane. But Robinson is persuasive and Steiger agrees to stay long enough to meet the five other members of the bizarre plot.

Steiger surveys the crew assembled for the most daring crime in history and decides to throw in with them.

With Steiger running the affair things begin to get under way. The date of the caper is moved up to the night of the Governor's Ball and the crew painstakingly go through their rehearsal paces.

The plan is an elaborate one, depending on split-second timing and deft execution of all phases. Scourby is to obtain tickets for the Governor's Ball for five of the team. Wallach is disguised as a German Baron confined to a wheelchair with Robinson serving as his doctor. Steiger, Dante and Collins are to enter the Casino as ordinary guests with Steiger and Dante to slip away and into the vault with the aid of Collins. At a certain moment Wallach is supposed to be stricken with a seizure and appear dead. While he is placed in the directors office Steiger and Dante are to place the money in his wheel chair and then Wallach is to be removed to an ambulance driven by Kroeger.

On the night of the robbery all goes well. Steiger and Dante get to the vault, but Collins runs into difficulty when a guest recognizes her as a nightclub dancer. He threatens to expose her, but Scourby manages to avoid her expulsion from the Casino. At the precise moment when Steiger and Dante are to

return through a window to be opened by Collins, she is accosted by the security police, but Steiger rescues her from this difficulty. In the interim, Wallach who is to take a cyanide pill which will make him appear dead, balks, and Robinson quickly injects him with the poison.

Wallach and Robinson are taken to the director's office where Robinson reveals that Wallach is dead. But Robinson is solicitous about the Casino and its reputation and promises to cover the story. The Casino officials cooperate and Wallach is carried to the waiting ambulance.

On the trip away from the Casino, Robinson exultant over his victory, dies with a smile on his lips. Wallach awakes to discover him dead and at the sight of the dead figure of Robinson Steiger weeps and reveals that Robinson was his father.

He and Collins, who have fallen in love, carry Robinson back to his room and then rejoin the others. But when the packages are opened Steiger realizes that all the money is worthless because it is in large bills and serialized. He and Collins decide to return the money to the Casino over the protests of the others who want to keep it with the impossible hope of spending a bit at a time.

Steiger convinces them otherwise at gunpoint and he and Collins return the money to the Casino.

Film ends on an ironic note with Steiger cashing in an enormous haul from playing the roulette table.

CREDITS: Produced by Sidney Boehm. Directed by Henry Hathaway. Screenplay by Sidney Boehm based on the novel by Max Catto.

Family.

BIG BREWINGS IN WISCONSIN

(continued from front page)

to your circuit, and even as I had always held an optimistic view it was based more in belief and hope than on fact. Your talk was most assuring then and each succeeding meeting you have repeated the same firm optimism. Maybe yours too was hope, but it made me quite eager to do all that I could to make it a reality, for you and for my future in the business for it seemed should you be wrong it would indicate that our business was about at an end. Whereas if I could contribute to making your optimism a reality it might in its small way solidify our business and our future in it. You have backed your talk with action in providing theatres that project a healthy economic condition, and it has made our job much easier in our efforts to make people believe movies were alive.

"Now we end a year which has proved you were right, a year which has seen audiences return time and time again. Perhaps '59 was the crisis year and it now appears the operation was successful and the patient is recovering. It has been fun to be a part of your operation where initiative, ideas, promotional activity and effort are permitted to be expressed and utilized. This has been demonstrated by your local saturation campaigns being accepted and put into practice in other areas. It makes one feel this is a 'go-go-go' circuit with your self-practiced plan adopted elsewhere, and time and time again our campaigns as effected in the circuit selected for use by others.

"This is all a way of saying 'thank you' for your part in making this past year such an improved and encouraging year . . . it looks like a good year ahead and I'm glad to be associated with your company."

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AN IMPORTANT VOICE

The following editorial appeared in the January 18th issue of *Film Bulletin*, the responsible Philadelphia film trade publication. We feel it is of sufficient importance to the entire industry that it should be given the widest possible circulation because it is typical of the type of thinking needed in the motion picture industry if the future is to be safeguarded.

With the kind forbearance of Mr. Mo Wax, erstwhile publisher of *Film Bulletin*, the editorial follows:

"The motion picture industry has been laboring for almost two decades under the weight of consent and court-directed decrees that all branches of the business find onerous for one reason or another. Isn't it time for some positive corrective action to be taken by those empowered to enforce or alter the provisions of those decrees.

"The Department of Justice has for years been content to allow our industry to stew in the legal mish-mash which resulted from its anti-trust case of 1938. The attitude has been, 'you made your bed, now lie in it', and it has been a bed of thorns—especially for the very exhibitors the original action was intended to aid.

"The Justice Department should consider—and carefully—whether its inaction makes it guilty of violating the very anti-trust laws it is sworn to enforce. The Sherman Act 'to protect trade and commerce against unlawful restraints and monopolies' intends in its broad sense to broaden competition in the public interest.

"When an industry operates under decrees drafted under an entirely different set of economic factors finds itself being choked to death by a shortage of supply and unable to cope with altered competitive circumstances—in effect, faced with new restraints—is it not the function of the Justice Department to relieve that condition?

"The product shortage that now plagues our industry runs directly counter to the intents and purposes of the anti-trust laws. We urge the Assistant Attorney General for the Anti-Trust Division, Mr. Bicks, to use his good offices to re-write the decrees which are strangling so many in the motion picture industry."

EDC AND UA

The emergency defense committee of National Allied, recently come under the strong guiding hand of Truman T. Rembusch of Indiana, has issued its second bulletin in as many weeks. This one deals with United Artists and the handling of the biblical epic, "Solomon and Sheba."

According to the bulletin, UA exercised extreme wisdom in deciding to play the picture on a continuous, non-hard ticket basis and the bulletin further suggests that other distributors pay close attention to the increased revenue to be gained from keeping the

admission prices at a reasonable level.

The text of the bulletin follows:

"Solomon's wisdom is showing in the manner in which United Artists is reevaluating its distribution pattern for SOLOMON AND SHEBA. In Detroit where the picture is playing on a continuous, non-hard ticket basis, it is breaking three-year-old house records in the United Artists Theatre. Admission prices are \$1.65 top whereas hard ticket prices have been \$2.50 and \$3.00. The return on the \$1.65 top is far greater than the return on the old hard ticket set-up.

"A bit more of Solomon's wisdom is showing in that United Artists is breaking the picture in 35 mm and will have 35 mm prints available so that the picture can get out of the way of the many Biblical pictures coming into the market.

"We suggest that United Artists keep Solomon on as an adviser for, in his wisdom, he knows the danger of over pricing a picture at the boxoffice, and, it appears, has warned his associates of the boxoffice spoilage that will occur if the picture doesn't flow on down into the market. We believe some of the other companies might well use Solomon as an adviser for he would quickly point out the millions of dollars lost through exclusive runs, hard ticket sales, and withholding the picture from the general public until old and stale."

PROGRESS REPORT

It is our pleasant task to report that no new Allied Unit has withdrawn from the national organization since the last issue of *Harrison's Reports*. However, it is also our unpleasant duty to acknowledge that no action has been taken to prevent a further upheaval in the organization.

According to reports carried in the trade press during this past week, a third unit, North Central Allied, is contemplating withdrawal. In addition, it has been further rumored that New Jersey Allied might follow suit.

It would seem to us that the time to head them off before this impasse is reached is now.

Any takers?

POST 48 BREAK

We cannot join in the pious bleating being issued throughout the industry about the recent break in the post-48 structure by Lippert Features who sold thirty post-48 films to television.

Speaking strictly from the point of the exhibitor, none of the thirty films in the package acquired by National Telefilm Associates will have any adverse effect on the theatre box office.

And looking at the situation of the Lippert company, they have a right to recoup their original investment and dispose of unproductive inventory.

**"Our Man in Havana" with Alec Guinness,
Burl Ives, Maureen O'Hara, Ernie Kovacs
Noel Coward and Ralph Richardson**

(Columbia, January; 107 minutes)

— CINEMASCOPE —

Carol Reed's production of the Graham Greene novel, "Our Man in Havana," is a sly but slight, wry comedy-mystery about the triumph of a bumbling vacuum cleaner salesman in the most dangerous game of all—espionage.

Quite possibly it is also the most exasperating film this viewer has ever witnessed. There are touches of sheer brilliance in it (as there always are in Reed films) but whenever the film seems about to come to grips with a situation—be it comedy, mystery, intrigue, romance or Catholicism it slithers on to another aspect of the story.

Individual scenes are memorable, as is the performance of Alec Guinness, but overall the film suffers from an excess of the British approach to humor to register with the less sophisticated brand preferred in the hinterlands of America.

Business will be strongest in the big cities, but it is questionable whether the fine marquee line-up will be able to carry the film across in smaller towns.

Noel Coward is a delight as the espionage agent with a passion for cloak-and-dagger and Jo Morrow, one of Columbia's bright hopes for the future, gives promise of future delivery. Burl Ives and Kovacs are misused while Maureen O'Hara is adequate:—

Earning a modest salary as the sales representative of a vacuum cleaner company in Havana, Alec Guinness is approached by Noel Coward, head of the British Caribbean espionage network, to become their man in Havana.

Guinness, thinking of the material things the extra money will buy for his seventeen year-old daughter, Jo Morrow, agrees to participate in the scheme although he hasn't the foggiest notion of what he is supposed to report to Intelligence.

When time passes and he issues no reports, pressure is brought to bear by the home office and Guinness, fearful that the extra money will stop, invents a cadre of sub-agents, choosing their names at random from the membership list of his club and throwing in for caprice the name of a stripteaser at a local nightspot.

Guinness confides some of his plan to his best friend, Burl Ives, a German doctor interested only in his experiments, but Ives requests that he not be told all of the scheme.

Guinness gets carried away with his espionage assignment and sends back a detailed series of plans which he purports to be a secret installation in the hills of Cuba. Actually, it is an enlarged drawing of one of his vacuum cleaners.

Intelligence in London is taken in by the ruse and all Britain is up in arms from the Prime Minister down to the War Office. They dispatch a staff for Guinness as a reward for his service and thus does Maureen O'Hara appear on the scene as his secretary.

Things become complicated for Guinness when O'Hara tells him that among her duties will be the contacting of all sub-agents. Since none exist, this poses a difficult problem for Guinness. Further complicating his life are the attentions being paid to his daughter by the head of the Cuban secret police, Ernie Kovacs.

One of the people involved innocently by Guinness in the scheme is killed and while this saves him the embarrassment of having to reveal his duplicity to O'Hara, it also gives him pause for thought.

Kovacs has Guinness and O'Hara brought in for questioning, but Guinness is able to reveal nothing about his espionage activities. Kovacs is furious, but O'Hara marvels at his coolness.

Then Coward warns Guinness that he is to be poisoned by enemy agents at a sales luncheon. Terrified, Guinness reveals the secret of the scheme to O'Hara. But the pair have fallen in love and she pleads with him to avoid the lunch. But he bravely insists on attending to find out who

the agent for the other side is. Ives warns him not to stay, but Guinness does, and manages to foil the assassination plot and at the same time learn the identity of the secret agent.

When Ives is killed, Guinness vows revenge and concocts a plan to get Kovacs drunk. He then steals the policeman's pistol and shoots the enemy agent. Kovacs soon learns of the deception and orders Guinness to be deported back to England.

As he wings back to England the general staff of British Intelligence meets to decide his fate. When Guinness arrives the dire things he felt were in store for him do not come true. By prosecuting him Intelligence would have to admit being duped and this would not sit well for their prestige. Instead, Guinness is given a military decoration and assigned to instructor's school.

Film ends with Guinness and O'Hara walking arm-in-arm.

Produced and directed by Carol Reed. Screenplay by Graham Greene.

General.

**"The Rise and Fall of Legs Diamond" with
Ray Danton, Karen Steele and Elaine Stewart**

(Warner Bros., February; 101 minutes)

This fictionalized biography of a gangland warlord is riddled with violence and for the bulk of the footage seems devoted to the principle that the gangster, who was nothing more than a cheap punk who made it big, was some sort of a tin god. Only in the last minute, when Legs Diamond's bullet-ridden body is carried to an ambulance, is the viewer given an indication that the world of crime is really a rotten world indeed.

Ray Danton seems strangely passive as the title character but Karen Steele and Elaine Stewart both register well as girls who love him. Robert Lowry gives a strong performance in a character patterned after the infamous Arnold Rothstein and the money here says that Rothstein will be the next criminal to be given the accolade of a film biography.

Direction by Budd Boettcher is contrived but the pace is good throughout—with the accent on violence, mayhem and murder:—

Legs Diamond (Ray Danton) arrives in New York with his tubercular brother, Warren Oates, and cases a jewelry shop. He then meets Karen Steele at a dance school and enters a dance contest with her. Legs takes care of the opposition by setting fire to the girl's dress and he and Steele win the prize. Later in the evening, at a movie, Diamond disappears for fifteen minutes and steals a necklace from the jewelry shop cased earlier.

But when he tries to pass the jewels without a fence he is caught and sentenced to prison. While there he writes to Steele and after his release, teams up with her in a dance act. But after his parole period he dumps her and sets out on a life of crime. This time he is determined to steal from other thieves.

With his brother, a fence is robbed and money for Diamond's master plan, to join forces with the notorious and successful Arnold Rothstein, is obtained. He brashly gains entrance into the Rothstein organization and wins the attention of Rothstein's girl, Elaine Stewart.

Legs learns quickly and rises in the empire until he gets the plum assignment of collecting payoffs on Rothstein's farflung illicit underworld. When he tries to move in on Stewart, Rothstein learns of it and has Stewart dumped. But Legs manages to cover himself with glory in the process.

Rothstein is killed and the other mobsters meet to divide the empire. But Diamonds tells them they must pay 25% to him for protection. When they balk, Diamond embarks upon a bloody reign of terror, finally bringing the mobsters to agree.

When Diamond is gunned by rival mobsters, he turns to Steele for aid, and she, loving him, provides it. He finally marries her and at the peak of his career, when she is obviously suffering remorse about marrying a ruthless

killer, he takes her on extended European tour.

In his absence the Mafia moves in on New York and takes control over all the rackets. When Diamond returns he finds that he cannot buck the vast Mafia organization and his disintegration starts.

Steele leaves him and in desperation Diamond calls Stewart who agrees to visit him. But Stewart, who still bears a grudge because of Diamond's shoddy treatment of her, arranges for him to be marked for murder by the Mafia.

This is accomplished and gory saga of Legs Diamond becomes a closed chapter.

CREDITS: Produced by Milton Sperling. Directed by Budd Boetticher. Screenplay by Joseph Landon. Adult.

"The Third Voice" with Edmond O'Brien, Laraine Day and Julie London

(20th Century-Fox, February; 79 minutes)

Modest of budget, this tale of murder and a brilliantly executed impersonation is vividly acted, smartly produced and first-rate entertainment.

Most of the credit for the success of the film must go to Edmond O'Brien who performs magnificently in what almost amounts to a monologue. O'Brien is on screen for virtually all the film, and to his credit, never once does interest waver in his attempt to impersonate a Seattle businessman. Laraine Day is quite good as the secretary who blueprints the impersonation scheme and Julie London is attractive as a siren who eventually leads to the destruction of the plot.

Director Hubert Cornfield does an excellent job of keeping the suspense at a fever pitch and his screenplay rings true for most of the 79 minutes. The ending is a real shocker, but a trifle weak and this is the fault of the direction:—

In a Mexican resort town Edmond O'Brien rehearses an impersonation of a wealthy businessman, as the key to murdering him and gaining \$250,000. His collaborator and mastermind of the scheme is Laraine Day, former mistress of the businessman and still his confidential secretary. Day has hatched the plot partly out of revenge for being jilted by the business and mostly for gain.

When the businessman checks into the hotel in the resort town a letter from Day, blackmailing him, is waiting. The letter lures him to O'Brien's seaside cottage where Day murders him.

O'Brien dons the businessman's clothes and, after disposing of the body at sea, returns to the hotel to carry out the scheme. In the interim, Day returns to Seattle to carry out her part of the arrangement.

The first test of the impersonation comes with a long distance call from the fiancée of the murdered man. O'Brien passes it successfully and then proceeds to the second part of the scheme. He calls his Seattle office and asks for ten thousand dollars—and gets it.

Now O'Brien reveals that he has his own private plan to do away with Day and thus keep all of the forthcoming \$240,000 for himself. His first move is to pick up a woman who appears to have the same physical characteristics as Day. He sights Julie London and spends the night on the town with her, establishing her identity as that of Day. He eventually plans to murder Day and pin the death of the businessman on her, and then disappear himself.

After a night of revelry he brings London back to his room and pretends to pass out, thinking that London will lift his wallet and the three thousand dollars and get out of town. London obliges by lifting the wallet and O'Brien's plan is underway.

The following morning, with the aid of his Seattle office, O'Brien obtains the \$240,000 in cash and waits for the re-appearance of Day. When Day arrives and wants to celebrate, O'Brien reveals his scheme to murder her and leave the blackmail letter about so that he will not be implicated.

While he is strangling Day the police burst into the room and arrest the pair. Accompanying the police is London who was really the businessman's fiancée in Mexico to

provide a pleasant surprise for her intended—thus when she was "picked up" she was able to unmask the otherwise successful impersonation.

Day and O'Brien are led away as the film closes.

CREDITS: Produced by Maury Dexter and Hubert Cornfield. Direction and screenplay by Hubert Cornfield.

Adult.

"Chance Meeting" with Hardy Kruger, Stanley Baker and Micheline Presle

(Paramount, March; 96 minutes)

British-made, this suspense thriller about an impersonation that almost traps an innocent man is interesting if not memorable film fare.

Hardy Kruger, who in many ways is reminiscent of Marlon Brando and James Dean, plays the young artist accused of murder in the style of most Method actors—he scratches, grimaces and groans—but with it all—does an effective piece of acting. Stanley Baker is strong as the Scotland Yard inspector assigned to the case and Micheline Presle is attractive and alluring as the titled British woman who has a torrid love affair with Kruger and then attempts to involve him in the murder she committed.

Joseph Losey has done a strong directorial job but the Ben Barzman-Millard Lampell screenplay lacks a strong sense of focus and the flashback technique is too liberally applied:—

Hardy Kruger, an impoverished painter, enters a London flat for a tryst with Micheline Presle. The door is open and Kruger calls out her name, but there is no answer. Kruger finds an envelope on the divan addressed to him and in it is 500 pounds. Kruger pockets the envelope and at this moment the police, led by Stanley Baker, arrive.

Investigation reveals a dead woman in the apartment and Baker accuses Kruger of the crime. Kruger protests, but slowly and relentlessly, Baker builds a perfect case of circumstantial evidence against the youth. Baker takes Kruger to Scotland Yard and the lad reveals his tale in flashback.

He tells of his first meeting with Presle and the argument that ensued. Then he relates the incidents leading up to her taking painting lessons from him. Dissatisfied with the story, Morgan calls in a postman who reveals that he delivered an envelope to the flat each week from a bank and that the lady was one of easy virtue. Kruger angers at this item insisting that Presle was a lady.

At this point Baker's superior calls him in and informs him that money coming to the flat each week was from a married member of the British Foreign service and asks Baker to hush the case.

Baker returns to Kruger for a further flashback in which Kruger reveals the intimate details of his relationship with Presle and how he had fallen in love with her. Baker suggests that Kruger plead guilty to a manslaughter charge—but Kruger angrily refuses, insisting on his total innocence.

Further pressure is applied to Baker to get the solution to the crime quickly, but Baker, despite the overwhelming evidence, is still troubled by the truthfulness of Kruger.

After a vigorous night of questioning, Baker decides to test Kruger. He takes him to the airport where the returning official is soon to land. Baker watches as Kruger recognizes the official's wife as his inamorata. Kruger confronts her but Presle insists that she has never seen him before.

Baker and Kruger return to Scotland Yard for a further round of questioning, but Kruger refuses to admit anything. Finally, Baker calls Presle in for further interrogation and, under pressure, she admits that she was Kruger's passion.

Then Baker extracts all the details of the story from her. The murdered woman was her husband's mistress, and Presle, fearful of losing him, murdered the girl with the intention of placing the blame on Kruger whom she had set up for her plot from their first meeting.

Presle is arrested and led off to jail as the film fades.

CREDITS: Produced by David Deutsch. Directed by Joseph Losey. Screenplay by Ben Barzman and Millard Lampell based on the novel by Leigh Howard. Adult.

"Swan Lake" performed by the Bolshoi Ballet
(Columbia, January; 81 minutes)

— COLOR —

Released by Columbia under the agreement between the American film industry and the Soviets, and the second of the nine film series, this is a faithful reproduction of an actual performance by the world renowned company of the Tchaikowsky ballet.

The photography is vivid and the performance brilliant but the film is lack-luster. The primary reason for this is the fact that an actual performance was filmed and, cinematically speaking, lacks the life that imaginative camera-work brings to the dance.

However, "Swan Lake" is a perennial favorite among balletomanes and interest across the country in the Bolshoi Ballet is high. As a result the film might be a worthwhile gamble for art house operators in large cities:—

ACT I

In the great royal park before the castle of the Sovereign Princess a gay and frolicsome crowd of young people are making merry in honor of Prince Siegfried, who today comes of age.

Prince Siegfried, a wealthy, handsome aristocrat, but not attracted to women. His mother tells him that a Great Ball has been arranged for the following day and that he must choose his bride from among the ladies invited for the occasion. He is lost in melancholy, when a flock of swans flies past. Thinking that his feelings may be resolved by a hunt, he sets out after the swans.

ACT II

In an open clearing in the woods, swans glide gracefully by. The Prince comes upon them and, as he watches, all except the leader depart. Then an amazing thing occurs. Right before his eyes, the swan turns into a beautiful young woman. She is Odetta Queen of the Swans, who has been bewitched by an evil magician, Rothbert, the Black Bird. With the first rays of the morning sun they will be changed back into swans. The Black-Bird has sensed that someone has intruded into his domain and discovers Odetta with the Prince. The Prince learns that the spell can be broken only if Odetta can find a first love that is true and eternal. The evil magician bursts upon the pair—Odetta has broken his ban—she has talked with a man. She pleads to be released from the spell, but the Black-Bird shows no mercy. Siegfried, full of love for Odetta, vows everlasting faithfulness to her. This is to no avail however, for day is breaking and the magician's evil power encircles Odetta. She does not have the strength to overcome it and floats away with the swans.

ACT III

The Grand Ball is starting, the guests are all assembled eagerly awaiting to see whom the young prince will select as his bride. The festivities are well underway when Siegfried enters preoccupied with thoughts of Odetta. The Princess asks him to choose a bride from the girls that she has selected. He shows no interest, but courtesy demands that he dance with them. His mother asks him if he has made a choice. His answer is no. Suddenly a strange Knight enters. It is the evil magician and with him is his daughter the beautiful Odillia who is the image of Odetta. The Prince is confused and racked with doubts, but the charming and clever Odillia finally makes him believe that she is indeed Odetta. He decides, and announces to his mother that Odillia is his choice. With a horrible laugh, the knight makes a gesture and the image of Odetta suddenly appears. The evil magician and Odillia leave in triumph for they have succeeded in making the Prince break his vow to Odetta.

ACT IV

Odetta is broken-hearted. She shares her grief with her girl-friends for all hope has died that they will ever be free from the Magician's power. Siegfried rushes in and pleads for forgiveness. The Black-Bird magician, greatly agitated because Odetta and the Prince are together, tries to destroy them. A gigantic struggle ensues. Siegfried tears off a wing from the black bird, the seat of his evil power, and he

succumbs. The dawn comes, and the girls are free from the dark spell. Odetta and Siegfried are free to enjoy eternal happiness.

**"Guns of the Timberland" with Alan Ladd,
Jeanne Crain, Gilbert Roland and
Frankie Avalon**

(Warner Bros., March; 91 minutes)

—TECHNICOLOR—

Robust lumberjacks, romance and romantic ballads are the salient points of this Western-style tale of the Northwest. The plot follows the already well-rutted path of many previous Westerns, but the principals are all attractive people and one, Frankie Avalon, is a teen age recording favorite—thus giving rise to the possibility that the teen-age set will be anxious to see their hero in action.

The film offers some good photography of a logging camp operation and is well-larded with rousing fights, gun battles and a climactic forest fire, but the characters are given little motivation and box office hopes rest with the younger set.

Alan Ladd and Gilbert Roland are adequate as the partners who become enemies while Jeanne Crain is attractive as as the enemy who becomes a partner. Avalon warbles two passable tunes and Alana Ladd plays his youthful innamorata. Noah Beery is good as a barrell-chested lumberman and Regis Toomey effective as the sheriff:—

Alan Ladd and Gilbert Roland, partners in a logging operation, are given an icy reception by the citizens of Deepwell when they try to set up camp nearby. The people of the town, mindful of the soil erosion created by loggers, are anxious to preserve the value of their farms, but the loggers have a legal contract with the railroad and thus, the law on their side.

Jeanne Crain, owner of one of the largest ranches, organizes the opposition to the loggers. Aided by information supplied unwittingly by Frankie Avalon who has been befriended by the loggers, Crain and the rest formulate a plan.

When the loggers come to town for a Saturday nite spree they are detained in town by a roaring fistfight with the townies. But while this is going on Lyle Bettger, Crain's foreman, dynamites the only road leading from the logging camp.

The only other way out for the lumber is through Crain's ranch and she refuses permission. Ladd wants to wait and gain use of the road legally, but Roland is hot to blast his way through. After a wait, a court order arrives giving the loggers rights to the road. But Crain and her foreman frustrate this attempt by chopping down trees across the road.

Ladd, who has fallen in love with Crain, is angry, but decides to pursue the matter within the law while Roland is hot for blasting the trees out of the way. In addition, Crain has shown Ladd what the cutting of trees has done to another town, but Ladd has a responsibility to his men.

However Roland, on his own, takes several henchmen and blasts the trees from the road. In the process Frankie Avalon, who had happened upon Roland in the act, is beaten and left to die by Roland. Ladd rides up too late to prevent the explosion but just in time to save Avalon's life.

After this incident Ladd and Roland engage in a monumental fistfight for control of the loggers and Ladd emerges victorious. He then decides to pull up stakes and chop down trees elsewhere. He visits Crain with the news and as he emerges from her house he is attacked by Roland and a henchmen. Ladd kills the henchman and wings Roland who heads for the tall timber where he sets a forest fire.

The townfolk and the loggers finally unite in fighting the fire and Ladd, unmindful of the danger seeks Roland midst the burning trees. He finds him, but too late, as Roland dies in his arms.

The next morning the loggers leave town and as the train pulls away Crain drives up and asks to join Ladd. The train chugs into the distance as the lovers embrace.

Produced by Aaron Spelling. Directed by Robert D. Webb. Screenplay by Jos. Petracca and Aaron Spelling. General.

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No. 6

TROUBLE IN BALTIMORE

Twentieth Century-Fox is upsetting court-approved distribution practice in Baltimore by establishing, in effect, a new run between the downtown first-run theatres and the usual 21-day clearance, subsequent-run situations, it was charged last week by Allied Theatre Owners of Maryland.

The exhibitor group has lodged a "vigorous protest" with 20th-Fox President Spyros P. Skouras "against the methods adopted by that company for distributing 'Journey to the Center of the Earth' and 'Story on Page One' in the Baltimore area."

In a press release issued to the trade papers Maryland Allied noted that "for as long as anyone can remember, the film companies have made their pictures available to the Baltimore subsequent-run theatres 21 days after the close of the downtown first-runs."

"This pattern of distribution has been satisfactory to exhibitors and distributors alike," the Allied unit said. "In no city have better relations existed between the two industry branches than here. Moreover, this 21-day clearance has been approved as fair and reasonable by the courts."

"The members of this association were astounded, therefore, when 20th Century-Fox abruptly abandoned this court-approved pattern of distribution in favor of highly discriminatory methods which, we believe, will inflict losses on both the company and the exhibitors."

Where "Journey to the Center of the Earth" is concerned, the exhibitor group charged that "the company not only refuses to recognize the long-established availabilities, but has actually set up a special run between the downtown first-run and the theatres that expect and need to get their pictures on the 21-day break."

"Participation in this newly-created run is restricted to a very few theatres hand-picked by 20th Century-Fox," the release said.

"In order to qualify for this preferential treatment, the favored exhibitors must agree to pay the percentage terms demanded, to run the picture for at least seven days and to spend a specified amount for advertising.

"It is not known at this time how many of the hand-picked theatres will be able to meet these exacting requirements, but it is understood that the company first selected six but was only able to license four. The discriminatory character of this device is self-evident. By it the subsequent-runs not numbered among the favored few have suffered the loss of their court-approved clearance and are forced to wait for indeterminate periods after first-run before they can hope to play the picture."

It was further charged that in the case of "Story on Page One," "not only is a special run being created, but in a letter addressed to all subsequent-runs in the area they are asked for their best percentage offer."

Maryland Allied says that "the letter goes on to say the company will decide which eight theatres shall have the run, that they must spend an additional \$250 for advertising and play the picture for seven days."

"Thus the company has reduced to a written formula the device of a special discriminatory run," the theatre organization argued. "In this instance the device is aggravated because it initiates competitive bidding."
(Continued on back page)

A KILLING IN THE FILM MARKET

Exhibition isn't the only branch of the industry aware of the dire results that would be incurred by the proposed sale of post-1948 pictures to television by the major film companies.

This week the Screen Actors Guild, amid negotiations for a new contract with the majors, told the production companies that it would forego its demands that the actors receive a share of any proceeds from the sale or lease of these films to TV, if the producers promised not to make them available to video.

S.A.G. Executive Secretary John L. Dales declared that "the producers say they need the money, but by putting these pictures on television they are killing the very theatrical markets on which they primarily must rely."

The Association of Motion Picture Producers has termed the Guild's demands for money from the sale of these features "unreasonable and unrealistic," charging that the actors want to be paid twice for one job.

The post-1948's thus have become the major issue in the negotiations which have reached a deadlock. Meanwhile the Guild is polling by mail its 14,000-odd members for authority to call a strike if the impasse continues.

The New York Times on Thursday reported that many important production executives also want to delay selling the post-'48's, not only because they believe the box-office would be hurt seriously, but because they think the TV price of these attractions will increase with time.

Veteran observers, however, believe it is only a matter of two years at the most before the films of 1949 and thereafter will be sold, but, as often pointed out in these columns before the sale of the pre-1949's, the results are disastrous not only to the exhibitor, but actually mean less profits to the distributor because of patrons lost to the little screen and the subsequent reduction of theatres.

**"Sink the Bismarck" with Kenneth More,
Dana Wynter and Carl Mohner**
(20th Century-Fox, February; time, 97 min.)

A crucial period for Britain and its navy is recorded here, namely when the most modern of Nazi battleships slipped into the North Sea waters to further harass shipping and the already overworked Navy. How the British coordinate their efforts to trap the mighty invader makes for tense, taut and thrilling action entertainment. The coordination between the men and ships on the fighting front and the planners in the War office is interesting and informative. The presence of Dana Wynter will give some the angle needed to try and sell female audiences on seeing this action entry. Interest is well maintained throughout and cast direction and production are good. The battle sequences are fine technically and the Cinema-Scope screen gives added impact to the telling. There is no doubt that the lack of familiarity with cast and circumstances on the part of American audiences will mean the need for an intensive campaign and strong selling:—

World War II is going badly for Britain in May of 1941, and the launching of the latest in Nazi battleships, the Bismarck, doesn't help matters much. The British tried to keep her bottled up, but failing this they used every limited resource available to trap and sink her. Newly promoted Kenneth More, as director of operations, is most concerned with the campaign. He is assisted by second officer, Dana Wynter, who can't stand his impersonal attitude until he learns he lost his wife in an air raid and his son is a gunner aboard an aircraft carrier. The Bismarck destroys several top British battleships and the Prime Minister takes an active interest in the destruction of the German invader. When his son's ship enters the battle, the boy is reported missing. This affects More, but he remains at his post. Wynter is offered a promotion and transfer but turns it down, preferring to remain with More. The latter is told his son has been rescued from the sea and is in good condition. The Bismarck is wounded by aerial torpedoes and when she is slowed, a battleship destroys her. More and Dana plan on relaxing a bit together.

It was produced by John Brabourne and directed by Lewis Gilbert from a screenplay by Edmund H. North based on the book by C. S. Forester.

General patronage.

**"Jack the Ripper" with Lee Patterson,
Eddie Byrne and Betty McDowall**
(Paramount, February; time, 88 min.)

This film bears the name of Joseph E. Levine as its sponsor, which means, if past performance is any criterion, that it is scheduled to get a deluxe promotion and advertising campaign with loads of hoopla. This bodes well for the picture, which was produced in England, and should help since the release itself shapes up as an ordinary mystery melodrama bolstered by a title that has always caused a stir in the bosoms of the followers of murder and mayhem. The cast of unknowns is adequate in its roles while direction and production are average. The subject matter, brutality and a single insert in color at the conclusion, showing blood oozing up through the floorboards, limits the suitability of the film to adults:—

A number of ladies of the evening in a rough and tough section of London have been killed by a sharp

instrument in the hands of a brutal murderer who manages to elude the police. Inspector Eddie Byrne is in charge of the men on the case and he gets a helping hand from Lee Patterson, who is on leave from the New York Police Department. While the assassin roams the night, the city and its inhabitants are terrorized. Patterson becomes friendly with Betty McDowall, who works at a hospital where Dr. Ewen Solon is head surgeon. A patient, Barbara Burke, turns out to be the one the killer is seeking. It is revealed that Solon is the murderer, who seeks to avenge the suicide of his son when the latter was denied the right to marry Barbara. A surgical kit directs suspicion toward Solon at the hospital, and when he tries to get away from the arresting police, he is killed accidentally.

It was produced, directed and photographed by Robert Baker and Monty Berman, with the screenplay by Jimmy Sangster based on an original story by Peter Hammond and Colin Craig.

Adult fare.

**"Visit to a Small Planet" with Jerry Lewis,
Joan Blackman and Earl Holliman**
(Paramount, April; time, 85 min.)

This property, once a successful stage hit, has been turned into a fairly amusing vehicle for comedian Jerry Lewis. The latter does well as the visitor from outer space who is amused and impressed by, and then relieved to be rid of the earth, its inhabitants and their customs. Some of the situations provided a sneak preview audience with a number of amusing moments and many laughs. The slight story holds interest and the cast succeeds in getting the yarn across with its mixture of satire, slapstick and science fiction. The balance of the cast is good and direction and production are smart and efficient. Most exhibitors have found Jerry Lewis films profitable in the past and there is no reason to believe that this one will be otherwise. It should be appreciated by young and old alike:—

Jerry Lewis is a student and inhabitant of a planet in outer space whose hobby is to know everything about earth. One day he sneaks off in a flying saucer to pay earth a visit, despite orders to the contrary. His vehicle lands near the home of TV commentator Fred Clark, who has been insisting to his audiences that there are no such things as flying saucers. He, his daughter, Joan Blackman, and his wife, Lee Patrick, are amazed when Lewis claims to be from outer space and proves it. John Williams, his superior and teacher, warns Lewis not to get involved in the affairs of the earthlings, but he falls in love with Joan. The latter's boy friend, Earl Holliman, is jealous, and gives Lewis a hard time. The visitor also saves Clark's job when boss Jerome Cowan arrives to fire him. Lewis also has a session with the local beatniks as well as one with the local civil defense warden and his associates. Williams decides to give Lewis a chance at being an earthling and takes away some of his special powers. Joan and Holliman marry and Lewis decides he's had enough of earth, promising to behave if Williams will take him back with him.

It was produced by Hal Wallis and directed by Norman Taurog from a screenplay by Edmund Beloin and Henry Garson which is based on a play by Gore Vidal.

Family.

"The Hypnotic Eye" with Jacques Bergerac, Merry Anders and Marcia Henderson

(Allied Artists, February; time, 77 min.)

Obviously intended as an exploitation entry, the film succeeds pretty much in accomplishing its purpose. It touches on the subject of hypnotism and attempts to put the audience into the picture with some gimmicks which will tend to have some patrons thinking they are on their way to becoming hypnotized. The story is just average and so is the cast with the exception of Jacques Bergerac, who gives a fine performance as the hypnotist. Direction and production are fair. It should do all right as part of the show and better where there is a campaign to back it up. Incidentally, the film closes with a public service warning to go into the middle of hypnosis only with competent medical authorities. Some scenes showing facial mutilations, plus the hypnotic mumbo jumbo make this release unsuitable for children:—

A series of cases where women disfigure themselves while unaware of what they are doing baffles the police and detective Joe Patridge, who is in charge of the investigation. He takes his girl, Marcia Henderson, and her friend, Merry Anders, to see hypnotist Jacques Bergerac perform on stage. Anders volunteers to take part in the stunt and is helped on stage by Allison Hayes. That night she disfigures herself with acid, and doesn't know she is doing it. Henderson suspects Bergerac and volunteers at another performance feigning at being hypnotized. At a later meeting she is hypnotized and he takes her out after which they return to her apartment to find Allison waiting. It turns out Bergerac is under her control and she causes the disfigurements. Patridge shows up in time to save Henderson. The latter returns to the theatre where Patridge and police psychiatrist Guy Prescott trap Bergerac and Allison as they try to kill Henderson. Allison reveals a disfigured face beneath a mask — a fact which has caused her to hate attractive women. She leaps to her death trying to take Henderson with her, but Patridge saves her.

Executive producer here is Ben Schwalb. It was produced by Charles B. Bloch and directed by George Blair. The screenplay is by Gitta and Reed Woodfield.

Adult.

"Bobbikins" with Max Bygraves, Shirley Jones and Steven Stocker

(20th Century-Fox, May; time, 89 min.)

This British-made CinemaScope comedy is strictly for the supporting position on the program. The story, having to do with an 18-month-old youngster capable of not only talking but of giving his father advice on where to invest his money, is a cute one that can play to audiences old and young. There are a few chuckles to be had, but on the whole, the story, its execution and its presentation, are just average. The cast is pleasantly adequate with Shirley Jones the only name most American audiences will recognize. The import could have stood some editing, for its length in relation to the story matter is excessive:—

When Max Bygraves is discharged from the British Navy, he finds wife, Shirley Jones and his 18-month-old son, Steven Stocker, waiting. He intends to get his former night club job back and tells Shirley to retire. However, when he finds a widower with

three children holding his spot in the club, Bygraves refuses the job. His son is so impressed by this generous gesture that he offers to help him make his fortune. The conversational prowess of the child has Bygraves seeking psychiatric help. The child captures the fancy of government official Charles Carson in the park. From then on, Stocker passes on tips on stock buys that he overhears. Bygraves becomes wealthy and is considered a financial genius. Shirley doesn't care for his newly found wealth nor his companions. Stocker seeing the family about to split and government agents giving him a hard time, causes Bygraves to lose all the money. Bygraves rejoins the Navy. Shirley appeals to Carson, who pulls some strings and brings about Bygraves' discharge, reuniting the family once more.

It was written and produced by Oscar Bradney and directed by Robert Day.

Family.

"Once More with Feeling" with Yul Brynner, Kay Kendall and Gregory Ratoff

(Columbia, February; time, 92 min.)

Bright and light of weight is this amusing Technicolor tale of a temperamental symphony conductor, who is adept with both the baton and the insulting word. Yul Brynner fits the role well. Balancing the situation is Kay Kendall as his charming, funny and fed-up wife, who is not legally thus, although she has been performing all functions relating thereto. The film is also Miss Kendall's last. She died shortly after it was completed and it is a fine monument to her talents as a comedienne. The entire situation is dressed in words and scenes that amuse with proper credit for its effectiveness due the balance of the cast, the skillful direction and lavish production values. The release should please most viewers and the use of color provides an assist:—

Yul Brynner is a leading symphony conductor but his age and temperament have been a source of continuing friction between musicians and trustees of the various sponsoring organizations. His wife, Kay Kendall, a former harpist, is always at hand to smooth things over. Their situation explodes when she discovers Brynner in a compromising position with a contest winner whom he was to audition.

Kay leaves him. Without her, his contract with the London Festival Orchestra is not renewed, and he is forced to seek guest conducting spots with the aid of manager Gregory Ratoff. Tiring of this he realizes he must convince the trustees that he and Kay are reconciled. When they try to persuade her, she informs them that she wants a divorce to marry scientist Gregory Toone. Brynner shrugs off the request and it develops they were never formally wed. He knows they will have to get married so she can get a divorce. Kay agrees to return to their home until the contract is signed with Festival trustees in exchange for the wedding ceremony and divorce. When Toone shows up, it looks as though the wedding between him and Kay is off. Brynner, disgusted, admits the truth to the trustees, after which Kay does an about-face, deciding to remain with him as his legal wife, also his loving one.

It was produced and directed by Stanley Donen. Harry Kurnitz wrote the screenplay based on his own stage play.

General patronage.

TROUBLE IN BALTIMORE

(Continued from front page)

ding among all the subsequent-runs, regardless of their location or the degree of competition, if any, between them."

Maryland Allied members were represented as feeling "strongly" that "Fox is seeking to exert over the theatres a more rigid control and to subject them to more glaring discriminations and hardships than prevailed before the courts rendered their decisions calling for the adoption of fair and non-discriminatory trade practices in the business."

In protesting to Skouras the Maryland group told him that "it looked to him as one who had broad experience in all branches of the industry to give the matter his personal attention with a view to restoring the smooth operations and cordial relations that have always existed here."

It added that:

"We asked him to consider not only the many exhibitors who are being thrown far back in their playing time but also the potential patrons dependent upon those theatres for motion picture entertainment. Bearing in mind that a stale motion picture is like an old hat, we asked Mr. Skouras how his company can assume that the few theatres enjoying this special run will compensate for the loss resulting from retarded exhibitions in all the other theatres."

It will be recalled that in the summer of 1957 Milwaukee exhibitors successfully fought distributor efforts to break down established availabilities by threatening a boycott of all pictures not delivered in time to be played on regular availabilities. At that time it was reported here that a similar policy was believed to be getting good results by theatremen in Cleveland, Chicago and Baltimore.

Since Baltimore sub-run theatres are once more said to be experiencing booking trouble, let us hope that they and 20th Century-Fox can quickly reestablish their previous good relations.

This is no time for organized exhibitors to have to threaten distributors with a costly boycott. This would seem to be the time for both the theatres and the film companies to join in finding and putting into effect new methods of filling more and more theatres.

WHAT THE PUBLIC WANTS...

Why does a neighborhood theatre sometimes offer entertainment that is offensive to good taste, even when the exhibitor knows he will suffer from the public's resentment?

Abram F. Myers, Board Chairman and General Counsel of Allied States Association of Motion Picture Exhibitors, in Washington this week, at a hearing on self-policing by the motion picture industry, told the Congressional Subcommittee on Postal Operations some of the reasons for exhibitors' showing major companies' films of questionable theme or dialogue.

Underlining the fact that exhibition still believes the industry should continue to police itself, Mr. Myers explained how the cutback in Hollywood production, the release famine between holidays, the roadshowing of bigger pictures—all accounted for theatres, especially those having to run two twin bills weekly, booking many movies not of their preference. Mr. Myers went on to say that Hollywood is

"attuned to the voice of the people" and that the growing opposition to improper matter in the films will doubtless cause the film makers to be more careful about what goes into pictures. He noted that there is no clear-cut choice of what is proper to include in a picture—"love-making is not carried on by amorphous dummies," and that even the Supreme Court probably will not attempt to rule how far a scene may go.

"There is no excuse for exceeding the bounds of decency and good taste. Most stories, even those dealing with the seamy side of life, can be convincingly presented without resorting to vulgarity," Mr. Myers declared.

Exhibitors who have been under fire from their patrons lately because of offensive attractions would do well to have their local newspaper publish Mr. Myers account of the theatremen's dilemma.

"This Rebel Breed" with Rita Moreno, Mark Damon and Gerold Mohr

(Warner Bros., March 19; time, 90 min.)

The timeliness of its dual theme—racial segregation and juvenile delinquency—help elevate this weak-scripted action release to the supporting feature category. The low-budgeted entry revolves about the efforts of two young undercover police officers—one white, the other Mexican-Negro—to break up a hoodlum gang terrorizing part of a big city. Wild teen-age dope parties, knife fights, and vicious race riots are all featured in the film which was cast with unknowns. The evils of color discrimination are constantly punched out by the narrator and characters, but almost always in a preaching manner. A good degree of suspense is present, nevertheless. There is no comic relief and only a few tender scenes are included in this sordid account of high school youths gone wrong. Jay Novello and Douglas Hume deliver fine performances despite the screenplay; which was photographed adequately on the streets of East Los Angeles:—

Gerald Mohr, a lieutenant of the Police Juvenile Division, assigns his two youngest men, Mark Damon and Douglas Hume, to undercover work in a high school in order to obtain evidence of dope peddling. Damon tries to make friends with Rita Moreno, a pretty Anglo-Mexican girl, but she prefers dating a white boy, Don Eitner, who is afraid his all-white gang will see him with a Mexican girl. Gang leader Richard Rust suspects Eitner of a doublecross and kills him, leaving a holy medal near the body to implicate Rita's brother, Richard Lurier. Rita sets out to prove her brother's innocence, even more determined by the knowledge that she is pregnant. To get him off his guard, Rita makes up to the white gang leader, who has just learned that his white girl friend is really a Negro "passing." When a gang fight gets underway at a wild party, the police tipped off by Rust's rejected girl, raid the place and get their narcotics evidence. Rust is pointed to by his own confederates as the murderer of Eitner. This breaks up the gang, and Damon and Rita now look for a happy future together.

Robert H. Yamin was executive producer; William Rowland, producer. Richard L. Barc directed the screenplay by Morris Lee Green, which is based on a story by Rowland and Irma Berk.

Adult.

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Vol. XLII

SATURDAY, FEBRUARY 13, 1960

No. 7

THANKS!

The new editor wants to thank all of his many industry friends throughout the world for congratulating him on taking the helm of Harrison's Reports. We believe our appreciation of these best wishes can most fully be expressed by our increased zeal in continuing this publication in the great tradition of Messrs. P. S. Harrison and Al Picoult, its founder and long-time editor, respectively.

SCIENTIFIC REISSUING

If a combination of two big stars, a fine director, a good technical crew, and a seemingly can't-miss title such as "Texas, Heaven and Brooklyn" could always be counted on to be a box-office winner, the business of making and selling pictures would not be the same, to put it mildly.

As Hollywood producers have always said, "If we knew exactly what the public wanted, and could produce exactly that at the right time, we couldn't lose." But just as even Detroit is never sure the public will smile upon its new cars, the risks of the entertainment producers are fantastically greater.

A constantly improving tool, the research survey, now is enabling distributors to check, with a greater degree of accuracy, the potential of a hit film about to be reissued. Thus, once a feature has proved a success with the American public, and is a known quantity, the majors, through modern, scientific poll-taking, can determine better than ever before, how a film will fare its second time around.

A number of the distributors are utilizing the research companies, Universal being the latest. That company is undertaking such a study through the services of Sindlinger & Co., business analysts specializing in the entertainment field.

"The Glenn Miller Story" has recently been tested by Sindlinger for Universal. The research firm performed a similar study for Paramount on "Samson and Delilah."

Spurred by the findings of Sindlinger, which estimates a potential audience of 21,500,000 for "The Glenn Miller Story," Universal is going ahead with an intensive ad-publicity-exploitation campaign to back the bookings.

The "Miller" potential reportedly exceeds the 19,600,000 possibility found for "Delilah," which was tremendous box-office in its reissue.

It would seem the obligation as well as good business tactics for every producer anxious to rush his pictures out of the theatres and onto TV to first conduct some research surveys, in addition to sounding out his exhibitor customers, the latter being the ones that enabled the costly production to be made in the first place.

HAIL THE KING BROS.!

Exhibitors were glad to hear this week that the King Bros. will re-release their seven-feature backlog through the theatres in preference to television.

Holding that they have turned down an offer from National Telefilm Associates for their library, the King Bros. pointed out that "we owe the exhibitors the opportunity to handle the pictures theatrically again. We feel the exhibitors will reward our confidence with more grosses than we could get from television."

First to be re-issued is "Mutiny," (1952), Mark Stevens-Angela Lansbury starrer, to be followed by "Carnival Story," (1954), starring Anne Baxter and Steve Cochran.

Other titles include "Drums of the Deep South," (1951); "The Ring" (1953) and "The Brave One" (1955). The last named won an original screenplay Oscar for a mysterious "Robert Rich," but said to be really Dalton Trumbo of the "Unfriendly Ten," who is now in the headlines through his appointment by Otto Preminger as screenwriter for "Exodus."

The King Bros. are to be commended for their move which underlines their continued confidence in the exhibitor.

Meanwhile West Coast exhibitor-producer Robert L. Lippert is still receiving long looks from theatremen for his sale of a new group of post-1948 films to NTA. Of the 30 pictures Lippert unloaded, all 20th-Fox releases, 28 were made in 1957 and 1958 and two in 1956.

The Maryland Theatre Owners Assn., a TOA affiliate, has expressed its "disappointment" to Lippert over the recent sale, and described the action "detrimental" to the best interest not only of theatremen, but to all facets of the industry.

To halt this hand-biting by those who feed them, exhibitors everywhere are expected to reevaluate more earnestly the "quick buck" philosophy of certain independent film-makers.

PROMOTING BROTHERHOOD

An all-out effort in backing the Brotherhood Week Campaign is urged by Max E. Youngstein in his capacity as chairman of the Amusement Division of the National Conference of Christians and Jews.

"We have failed miserably" in the past the United Artists vice-president told more than 100 industry leaders at a recent luncheon gathering at New York's Hotel Astor.

Mr. Youngstein attributed this inability to produce better results for this important cause to the lack of facts.

"I don't think we know enough about it (the NC CJ) to sell it to others, Mr. Youngstein declared, add-

(Continued on back page)

"Oklahoma Territory" with Bill Williams and Gloria Talbott

(United Artists, March; time, 67 min.)

Western fans who don't mind sympathizing with the Indian when he is in the right will find this outdoor melodrama very easy to take. Featuring the usual gunplay, this suspense-filled feature earns its place on the program with is different twist, that of having a district attorney — who happens to be the son of the legendary Sam Houston — first convict a Cherokee chief of murder, and then reverse his stand to prove the man's innocence. There is hardly any comedy in the picture which presents an interesting romantic attachment between the chief's daughter and the D.A., and a gripping courtroom drama wherein the real killer is exposed. Williams and De Corsia turn in very passable performances. The direction and the black-and-white 1.85:1 cinematography is adequate:—

Ted De Corsia, Chief Buffalo Horn, is accused of murdering the Indian Commissioner to prevent the distribution of Cherokee tribal lands to individual Indians. Although De Corsia and Gloria Talbott, his daughter, protest his innocence, all available evidence indicates his guilt. Bill Williams, the district attorney, who is Sam Houston's son, faces the threat of an Indian uprising if De Corsia is hanged by a white man's court. Williams, nevertheless, prosecutes the case and wins a conviction. While De Corsia awaits execution, Williams is reproached by Walter Baldwin, the local newspaper editor, for trying to use his legal triumph as a powerful lever to capture the governor's seat. To clear himself, Williams re-opens the investigation and uncovers new evidence which proves that De Corsia was framed. Grant Richards, an agent of the Cherokee & Southern Railroad, had a paid gunman kill the commissioner, planting evidence to implicate the Chief, in the hope that the Cherokees would go to war if he were hanged. According to the treaty of 1867, the railroad then would get free land grants for a route across Indian territory. Forcing the judge at gunpoint to re-open the trial, prosecutor-turned-defense attorney Williams unmasks the real culprits and exonerates Buffalo Horn.

It was produced by Robert E. Kent and directed by Edward L. Cahn from Orville H. Hampton's screenplay. Family fare.

"The Wind Cannot Read" with Dirk Bogarde and Yoko Tani

(20th Century-Fox; February, time, 107 min.)

This British-made film of love and war between East and West, expertly photographed in color, spells first-class entertainment. Although the title is explained in the picture, it will not be too helpful at the box-office. Dirk Bogarde excels as the young RAF officer who falls head over heels in love with his beautiful Japanese language teacher in India during World War II. Yoko Tani gives a convincing performance as the lovely Japanese who, although haunted by an incurable and deadly malady, decides to make the most of her newly found happiness with the young Englishman. The sequences focusing on the pair's courtship and marriage are as tender and beautiful as the war scenes are realistic and brutal. There is some comedy in the classroom scenes and a great deal of suspense is present throughout. Anthony Bushell is very able as the understanding Brigadier. The shots of the Taj Mahal and the Indian Bazaar are breathtaking, as can only be done justice by the

big screen. The direction is fine and the production values are top-notch:—

Cut off from British forces during the Japanese advance in Burma during World War II, RAF officers Dirk Bogarde and John Fraser narrowly make it to one of their own outposts. They next are assigned to a Japanese-language school in Delhi for training as prisoner-of-war interrogators. There they meet Michael Medwin, another member of the language course, and Ronald Lewis, the Senior RAF officer, a weak character. At the school, which is in the massive Red Fort in Old Delhi, they encounter Anthony Bushell, the Brigadier in charge. One evening, tired and depressed, Michael enters a Delhi bar, where he sees a beautiful young Oriental woman. She hurries away before he can approach her, and to his surprise, on the following day, he learns she is his new Japanese language instructor. Bogarde finds Yoko very attractive, is charmed by her simplicity. The two explore the fascinating Indian Bazaar together. When Bogarde is hospitalized for a mild illness, Yoko visits him, and by the time he is well again, he realizes he is deeply in love. Vacation comes and the two go off for an idyllic holiday. When Bogarde asks Yoko to marry him, she hesitates, finally agrees. School resumes, and they have trouble keeping their secret. A suspicious Lewis tells the Brigadier. But the latter guesses the truth and arranges for Yoko to take over his house. The couple settles down, but their happiness is cut short when Bogarde has to go to the forward area. He finds himself working in the jungle with the Brigadier and Lewis. On a reconnaissance they are ambushed. The Brigadier is shot; Bogarde and Lewis captured. Drawn together by their ordeal, Lewis discloses Yoko's secret: she is suffering from an obscure and dangerous illness. Distraught, Bogarde, weak from punishment by his Japanese captors, makes a daring escape aided by Lewis, who stays behind. Picked up by a Ghurka patrol, Bogarde manages to rush to Yoko's bedside at a hospital, minutes before her death.

It was produced by Betty E. Box and directed by Ralph Thomas from Richard Mason's screenplay based on his own novel. A Rank Organization Production. Family.

"The Big Night" with Randy Sparks, Venetia Stevenson and Jesse White

(Paramount, February; time, 74 min.)

A suspense-crammed story of what happens when a pair of teen-agers out on a date stumble onto a stolen fortune. When temptation beckons, the boy, Randy Sparks, stands at the crossroads of good and evil. The film also treats troubles at home and first love. There are moments of good dialogue and some well-performed action. The cast is good for the most part; the story is interesting and direction and production are suitable. The adventures of the teens on screen may prove of special interest to their counterparts in the audiences. It should do all right in the supporting slot of the program:—

Teen-agers Randy Sparks and Venetia Stevenson are on their way home after a late date and pause to do some romancing near a canal. A speeding car passes pursued by police cars with guns blazing. They hear an object land in the canal, after which the leading car stops not too far away and its occupants battle it out with the police. Two gunmen are killed but a third escapes. Sparks retrieves the object, a brief-case, and hides it. The next day he learns that it probably contains over \$200,000 which was stolen from a bank.

Besides the police, it is sought by Jesse White, an ex-cop; car driver Dick Contino and others. Stevenson, in love with Sparks, asks him to return the money, fearing big trouble if it is kept. The lad sees in it a chance to be something and somebody in the future. He does try to change so as to make a favorable impression on Stevenson's mother, but the money remains in hiding. White and Contino are on his trail when he visits the hiding place. Contino kills White and then tries to get the package from Sparks. The latter had decided to give it back and calls the police prior to being attacked by Contino. Sparks manages to drop it into a mailbox as the police arrive. They kill Contino in the duel that follows. The boy receives thanks as he is reunited with father Dick Foran and Stevenson.

It was produced by Vern Alves and directed by Sidney Salkow from Ric Hardman's original story and screenplay. General patronage.

"Tall Story" with Anthony Perkins and Jane Fonda

(Warner Bros., April 16, time 92 min.)

A pleasant hour-and-a-half of movie-watching is offered by this light romantic comedy which teams Anthony Perkins as a scientific college basketball star and Jane Fonda in her debut as the co-ed who makes Perkins girl-conscious. Miss Fonda, the daughter of Henry Fonda, is the answer to an exhibitor's prayer for new faces. Hers is refreshingly lovely and the shapely young ex-model can act. Perkins is excellent as the poker-faced hero. Outstanding as professors are Ray Walston and Marc Connelly. Anne Jackson scores as Walston's wife. There are extra exploitation points in the title song being delivered by Bobby Darin, leading rhythm singer. Although it has a few slow spots, most audiences probably will laugh as hard and as often as did the very receptive one at the Manhattan neighborhood theatre where it was sneak previewed. Production values are strong and the black-and-white photography is fine:—

At the beginning of the spring term, Jane Fonda, a comely new co-ed at Custer College, informs ethics professor Ray Walston and science prof Marc Connelly that she is at school solely to snare a husband, namely basketball star Anthony Perkins. Jane becomes a cheerleader and meets Perkins whose team is being coached by Murray Hamilton for a crucial game against a Russian quintet. Jane simulates a desire to learn only to be next to Perkins in class. Then, realizing that Perkins is more interested in science than smooching, she gets him to appreciate her through kissing experiments during an evening of baby-sitting for the Walstons. Next on her husband-catching schedule is to take Perkins to visit a romantic young married couple about to sell their trailer in the student trailer park. It works. Perkins pops the question, but can't raise the \$1,200 cash for their home on wheels. Perkins momentarily considers accepting a bribe to throw the game. Dazed, he flunks an exam, making him ineligible to play. Unable to learn the identity of the bribers, Perkins leaves the money at the Connelly home, then pleads with Walston for a makeup exam. Walston refuses, but accompanies Connelly to a gambling hangout in an effort to find the bribers. Instead the professors are suspected of being gamblers and are brought to the gym the night of the big game. With some prompting by Jane, District Attorney Bart Burns agrees to release the pair under the proviso that Walston give Perkins a makeup exam immedi-

ately. Perkins passes, rushes to the basketball court to lead Custer to victory with his scientific shooting. At a post-game party, which finds Walston slightly tipsy, Perkins and Jane announce their plans to marry when they can afford it. As they leave, Walston places an envelope with the unclaimed gamblers' money in Jane's coat. She tells Ray it's from a rich aunt. They rush to buy the trailer and to be married.

Produced and directed by Joshua Logan from a J. J. Epstein screenplay based on the stage play by Howard Lindsay and Russel Crouse. Family.

"Home from the Hill" with Robert Mitchum Eleanor Parker and George Peppard (MGM, March; 150 min.)

A novel of high interest has been fashioned into an intriguing and powerful film in CinemaScope and Metrocolor, one that has the ability to grasp viewer attention at the very start and hold it tightly until the exciting climax. There are avenues of interest for teen-agers and their elders. Each group will find what he sees satisfying. Much of that which interests is due to the fine screenplay which is well interpreted by a highly competent cast under the expert guidance of Academy Award-winning director Vincente Minnelli. Robert Mitchum's performance is a good one, and three youngsters make their mark in roles that will be remembered. They are George Peppard, Luana Patten and George Hamilton. Given a proper campaign to back it, the film could wind up a real big grosser. Incidentally, there is some down-to-earth language and explosive situations that may have a shocking effect on some viewers but they are relevant:

Captain Robert Mitchum is a power in the small Southern town where he lives. While out on a hunting trip, his life is saved by George Peppard—a backwoods boy who works for Mitchum—when the Captain is shot at by a jealous young husband attempting to shoot him for paying too much attention to his wife. It seems he has to seek his feminine companionship outside his home because wife Eleanor Parker hasn't lived with him since they returned from their honeymoon to find a woman and a newborn baby, George Peppard, waiting for them. She remained in the house to bring up their son, George Hamilton. Mitchum takes over the boy's education. Hamilton becomes a man under Mitchum's and Peppard's tutelage. A barbecue is held to celebrate his killing a vicious bear, but Everett Sloane, the father of the girl Hamilton likes, Luana Patten, refuses to let her attend. The youngsters do meet and make love. Hamilton also learns why his mother and father never got along and that Peppard is his unacknowledged half-brother. He avoids people, preferring to get a job instead of living off Mitchum and he tries to make it up to Peppard. When Luana learns she is to have a baby, she refuses to tell Hamilton, but instead confides in Peppard, who marries her. On the day of the christening, Sloane overhears gossip crediting the child to Mitchum. Meanwhile Eleanor realizes it is time she forgave and she agrees to live with Mitchum as his wife again. Sloane fatally wounds Mitchum and is himself shot by Hamilton who runs away to make his own way in the world. Eleanor dedicates her life to Luana, Peppard and the baby.—

It was produced by Edmund Grainger and directed by Vincente Minnelli from the screenplay by Harriet Frank, Jr. and Irving Ravetch, based on the novel by William Humphrey. A Sol C. Siegel Production.

Not for children.

(Continued from front page)

ing that it was not enough just to believe, but that "you need facts to do a selling job."

Youngstein appointed William J. Heineman, U.A. distribution vice-president, as distribution chairman, and Spyros S. Skouras, president of Skouras Theatres, as exhibitor chairman for the drive. Other appointments will be made later.

Dr. Lewis Webster Jones, NCCJ president, briefly outlined the organization's program in education, religion, community life, and with youth "to cope with the problems of prejudice."

Dr. Jones said he would like to see the motion picture industry specifically help with the youth program to advance the cause of decency between races and religions.

It is heartwarming to see Mr. Youngstein admit he just does not want to mouth words, but facts about a great cause, and Mr. Heineman's noting that "if there was ever a need for brotherhood, it's now" can not be too firmly stressed.

Through work for the Brotherhood Week Campaign, an exhibitor can help bring about a better community, while at the same time demonstrating once again the importance of his theatre as a center of public service.

FAMILY FILMS FROM FOX

At a time when many exhibitors find they are being offered a large number of adult films which treat such questionable themes that they cannot be recommended to all of their community's adults, Spyros P. Skouras has announced that 20th Century-Fox "will produce and release at least one major production each month especially geared for the vast family audiences."

The 20th-Fox schedule, which Mr. Skouras said "clarifies our stated intentions to maintain the leadership we have in presenting this kind of entertainment," follows: February: Sink the Bismark!; March: Parent's Magazine award-winning "Dog of Flanders;" April: "Masters of the Congo Jungle;" May: "Bobbikins;" June: "Story of Ruth;" July: "High Time," starring Bing Crosby, Fabian and Tuesday Weld; August: "The Lost World" by Jules Verne.

Other family attractions from Fox which haven't been given specific release dates include: "Solo," with Elvis Presley; "High Heels," "State Fair" and an original comedy by Noonan and Marshall.

It cannot be stressed often enough that if the industry wants a large adult audience tomorrow it must build the movie-going habit among the youth of today. By offering so many picture that the entire family can enjoy, Mr. Skouras is not only being an astute company leader, he also is performing a great service to an industry facing severe criticism for its choice of subject matter.

FREE "MAGOO" FIGHTS CANCER

"Inside Magoo," a six-minute Technicolor cartoon starring the nearsighted Mister Magoo and Jim Backus as his voice, has been completed by Stephen Bosustow, head of UPA, and is now in national release, the American Cancer Society announced. The film utilizes comedy in getting across its serious message, that of motivating the public to visit their doctors for a cancer checkup. Exhibitors may order free prints of the Magoo film from their local units of the Society.

\$125 MILLION PRODUCT INVESTMENT BY UNITED ARTISTS

One of the best arguments that can be given to pessimists in the industry is the wonderful news that United Artists is starting 1960 with a product investment of no less than \$125,000,000 in features currently in release, editing or preparation. This huge figure, recently announced at the company's 1960 sales meeting in Chicago by William J. Heineman, UA vice-president, is further proof of United Artists' outstanding success and visions of a still greater film market.

No less than 36 to 42 features will be distributed under the company's new program for the coming year, including at least 24 double "A" productions at an average rate of two monthly.

Mr. Heineman told division and district managers that a total of 30 major projects are now before the cameras or in active preparation for filming. The UA vice-president said that the blockbuster program for 1960 and beyond reflects UA's increasing number of associations with the industry's leading independent producers and star-producers. An all-time record high of some 70 top independent producers was cited by the sales executive.

Mr. Heineman declared that the program of releases for 1960 has the finest concentration of quality product from January straight through December. In terms of stars, properties and grossing potential, the program is equal to anything the industry has seen in a 12-month period, he noted.

John Wayne's \$12,000,000 Batjac production of "The Alamo" will be one of the greatest grossing films in history. The Todd-AO picture will be released on a two-a-day roadshow basis.

Among the "blockbusters" UA will release are: Stanley Kramer's "On the Beach," Edward Small's "Solomon and Sheba," Hecht-Hill-Lancaster's "The Unforgiven," Jurow-Shepherd-Pennebaker's "The Fugitive Kind," Cagney-Montgomery's "The Gallant Hours," DRM-Cine-World's "The Nightfighters," Stanley Kramer's "Inherit the Wind" and Otto Preminger's "Exodus."

Also, Harold Hecht's "A Matter of Conviction," Jean Negulesco's "Apple Pie Bed," Lancaster-Brooks' "Elmer Gantry," Kramer's "Invitation to a Gunfighter," Edward Small's "Jack the Giant Killer," Longridge Enterprises' "Studs Lonigan," H-H-L's "Summer of the Seventeenth Doll," Mirisch's "The Apartment," Bert Gordon's "The Boy and the Pirates," Filmar's "The Last Days of Pompeii," Mirisch-Alpha's "The Magnificent Seven," Marilyn Monroe in Seven Arts' "The Misfits," and H. M. Films' "Tunes of Glory."

Being prepared for 1961: Otto Preminger's "Advise and Consent," Mirisch's "Battle," Plato Skouras' "California Street," Mirisch's "By Love Possessed," Anatole Litvak's "Time on Her Hands," Harold Hecht's "Flight from Ashiya," and Mirisch-Wise's "West Side Story."

Also, Fred Coe's "The Miracle Worker," Robert Rossen's "The Hustler," Anatole Litvak's "The Capri Story," Harold Hecht's "Taras Bulba," Mirisch-Alpha's "633 Squadron" and "Short Weekend."

Mr. Heineman proudly stated that the above films represented some of the most sought-after properties of our time—best-sellers and plays having been pre-sold to millions.

"We know that exhibitors will share our enthusiasm for this array of product and talent," the UA sales chief rightly predicted.

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AL MYRICK URGES EXHIBITORS: "UNITE FOR PROSPERITY!"

The independent exhibitor must unite in a movement to return to prosperity or accept inevitable disaster, Al Myrick, President of Allied States Association of Motion Picture Exhibitors, warned last week at the Texas Drive-in Theatre Owners Association's eighth annual convention in Dallas.

Mr. Myrick declared that exhibitors must bolster their morale by concentrating on the prospects of prosperity which are greatly due to America's growth in population and wealth.

"With all America going modern, distribution is holding onto an antiquated sales system based on a retail approach of over a quarter of a century ago," the leader of National Allied charged.

Mr. Myrick pointed out that "since the war there has been a decentralization of all forms of retail outlets from the downtown areas to the suburban shopping centers, the small cities and the small towns. However, the retail motion picture outlet has not followed this natural pattern. In fact, the sales forces of the motion picture producing and distributing companies have mistakenly done everything possible to preserve the large, obsolete, showcases in the downtown areas by holding onto antiquated conceptions. They often accept inflated overheads from these theatres which must often exceed the final film rental received from the theatres. The film terms given to those theatres are far more favorable than those given to theatres on down the line."

"Common sense dictates," continued Mr. Myrick, "that a motion picture in the present market should be exhibited as rapidly as is humanly and economically possible for a maximum of box-office performance. The granting of exclusive runs by using 70mm. film and other premeditated delays in behalf of the large downtown city theatres, thereby withholding the picture for long periods from the general market allows spoilage to occur and deprives the company and the industry of millions of dollars."

Here the Allied president declared that Buena Vista's handling of "Sleeping Beauty" had cost the industry millions. "When will distributors realize the fallacy of advertising a picture, pumping up public interest, and then failing to make the picture available to the public?"

Mr. Myrick noted that United Artists is showing signs of wisdom in the handling of "Solomon and Sheba," and that in Detroit it is grossing far greater than the returns have been on the old ticket set-up. He questioned Loew's treatment of "Ben-Hur," and cited "Alias Jessie James" as an example of a film

which when saturation booked recorded excellent grosses because of its freshness.

Mr. Myrick declared that delayed availability was the biggest problem in the industry today. He called on distribution to provide more prints. "It is a part of their investment and overhead, as your equipment is a part of your investment and overhead. I urge the sales forces of the producing and distributing companies to consider a more up to date method of serving the public with pictures while they are reasonably new and fresh, a method that will make them flow down through the theatres while there is public interest. Some of the sales forces have confused the issue by using the word "careful" so it means slow. They can be careful without being slow. Time is of the essence."

The National Allied President said that if peaceful means of solving exhibitor problems failed, his organization "was prepared to fight by all means at our command for what we believe is right. No other industry refuses to sell their merchandise when the public is ready to buy."

"I accepted the presidency of Allied States Association with one purpose in mind, to do everything in my power to return the independent exhibitors to prosperity. I hope that I may serve you well," Mr. Myrick concluded.

Thus in his first major public address since assuming the leadership of National Allied, Al Myrick has shown exhibition that a rapidly growing America makes prosperity for theatres a real possibility. At the same time Mr. Myrick has wisely pointed out the problems independent exhibitors must overcome to achieve their share of the nation's expanding wealth — problems they can only solve if they stand united.

DELAYED MARKETING ASSAILED

The Emergency Defense Committee of National Allied this week appealed to Spyros P. Skouras, 20th Century-Fox President, to re-evaluate his company's delayed marketing plan in Baltimore and Cincinnati. The EDC pointed out that the 20th-Fox release "Journey to the Center of the Earth" would have grossed much more if it had been distributed in the time-honored way. At the same time the Committee congratulated Paramount for increasing its print supplies on several of its new pictures.

The complete text of the Allied Committee's Bulletin No. 5, which treats the important problem of delayed availabilities, follows:

"The E. D. C. is alarmed over the possible spread of the Baltimore, Cincinnati and (at one time) Chi-

(Continued on back page)

**"Circus Stars," a Documentary with
Oleg Popov and leading Russian performers**
(Paramount, February; time, 61 min.)

Circus at its best! Released pursuant to the U.S.-Soviet film exchange program, this documentary presenting leading Soviet circus acts will excite viewers of all ages. The film is loaded with all kinds of animals—including a trained hippo—which should please the children in particular. Starring the celebrated clown, Oleg Popov, the production, edited at Moscow's Central Documentary Film Studio in 1957, spotlights 16 of Russia's favorite Big Top headliners. These include: the Durov railway—a miniature train carrying various animals; Alexandrov Serzh, known as the founder of a school of trick horsemen; the Dyomking Group of aerial acrobats; Pursh, a tiger with his trainer, Margarita Nazarova, who is shown using a dog to mother baby tiger cubs; the Tsovkra tight rope walkers; Valentin Filatov and his trained bears. With American circuses now comprising foreign performers almost exclusively it is interesting to note that Russia boasts a circus school in Moscow. A group of the academy's recent graduates perform in the documentary.

The direction is crisp and the work of the three photographers is first-rate. Family.

**"Babette Goes To War" with Brigitte Bardot,
Jacques Charrier and Ronald Howard**
(Columbia, March; time, 103 min.)

A wonderfully wacky French-made spy story which gains little from its CinemaScope-Eastmancolor wrapping. Miss Bardot is at her best as a thoroughly naive country girl who flees to England during World War II only to return to her native France as a secret agent for the Free French Forces. There is hardly a letup in laughs in the suspense-crammed Raoul J. Levy production, but some of the humor has its drawbacks, in that it deals with homosexuality and fanatical anti-Semitism. Francis Blanche delivers a hilarious portrayal of a demented homosexual Gestapo leader who blames all of his fumbings on the Jews and communists. Enlightened adults will chuckle at Blanche's mad tirades, but with anti-Semitism still a major problem, the reviewer fears that some viewers, especially children, may take Blanche's anti-Jewish utterances seriously. Jacques Charrier gives a good performance as a young French lieutenant of royal descent. The supporting cast is unusually adept. Expertly directed, the film, being released in skillfully translated dubbed and subtitled versions, has outstanding production values. The photography is adequate:—

In 1940, with France occupied by the Germans, a young French country girl, Brigitte Bardot, finds herself on a boat heading towards England. After landing she makes her way to London. On the way she meets a young French lieutenant, Jacques Charrier, who is with the Free French Forces stationed in London. Lost and penniless, Brigitte visits Charrier's headquarters. His commanding officer, a captain, Yves Vincent, enlists her as a canteen worker. Brigitte is happy since her work enables her to keep in touch with the young lieutenant. One day, a British major, Ronald Howard, arrives at the Free French Headquarters to discuss with Vincent, German plans for invading Britain, which are known to be prepared by a German general, Hannes Messemer. The major is struck by Brigitte's amazing resemblance to Hilda, the general's former girl friend.

The major plans to use Brigitte as bait to kidnap the general. If it can be made to look as though the German officer deserted, the plans would be useless and the invasion delayed. Brigitte is trained and sent with Charrier to Paris, where almost immediately she is arrested and brought before a Gestapo leader, Francis Blanche, who also notices her resemblance to Hilda. He too enlists her as a spy, which fits into Brigitte's plans. When the general meets Brigitte "accidentally," he is much taken by her. She deftly carries on her double game and manages to lure the general to an inn outside Paris, where Charrier and friends wait to kidnap him. Meanwhile the Gestapo learns Brigitte's real identity and the abduction is only successful after a desperate race. And so, Brigitte captures the general and Charrier's heart.

It was produced by Raoul J. Levy and directed by Christian Jaque from a screenplay by Jean Ferry, Jacques Emmanuel and Michel Audiard based on an original story by Raoul J. Levy and Gerard Oury. General patronage.

**"Kidnapped" with Peter Finch,
James MacArthur, Bernard Lee
and John Laurie**

(Buena Vista, April; time, 97 min.)

There is a little too much talk—and this in too heavy a dialect—and not quite enough action in Walt Disney's Technicolor version of Robert Louis Stevenson's 74-year-old classic adventure novel. But the picture has enough to its credit to make it a worthwhile entry, especially in the juvenile field. James MacArthur is convincing as the young 18th Century Scot who is kidnapped and sent to potential slavery in the Carolinas by a scheming uncle, out to deprive him of his inheritance. Peter Finch is outstanding as the swashbuckling Jacobite leader who fights in the name of Scotland's monarch against King George's hated Redcoats. Director-writer Robert Stevenson has expertly recreated the atmosphere of the period, utilizing the actual scenic Scottish Highlands as background for much of the film. Cameraman Paul Beeson has captured some exciting footage of purple heather and rushing mountain streams. A few humorous episodes are sprinkled through the story which maintains a fair amount of suspense:—

James MacArthur, the 17-year-old son of Balfour, the schoolmaster, is wrongfully deprived of his father's estate in 18th Century Scotland by his scheming uncle, John Laurie. When MacArthur attempts to take possession of his late father's home, Laurie arranges to have him kidnapped, and taken aboard the "Covenant," a brig captained by a rascally seaman, Bernard Lee, who plans to sell him as an indentured servant in the Carolinas. These plans are upset when the "Covenant" rams and sinks a small boat, and the brig takes aboard the only survivor, a daring Jacobite leader, Peter Finch, who seeks to escape King George II's Redcoats. MacArthur and Finch ally themselves against Lee and his crew, and in a pitched battle with dirk, claymore and pistol, the pair rout their enemies. Lee is forced to terms, and agrees to set them ashore back in the Scottish Highlands. Both MacArthur and Finch are almost drowned in a subsequent storm, but manage to reach shore and safety. Following a brush with death at the hands of a detachment of Redcoats, the fleeing Scotsmen meet up with men of a loyal Jacobite, Finlay Currie. Finch decides to accompany MacArthur back to the Lowlands, and help him regain his right-

ful lands. After an exhausting journey, they finally reach Queensferry, north of Edinburgh. There they consult with a lawyer, Miles Malleon. In an effort to make Laurie confess his guilt, Finch appears at the Balfour home, and tries to trick MacArthur's uncle into admitting his crimes. The plan works. MacArthur becomes the new laird of the Balfour estate.

It was directed by Robert Stevenson from his screenplay based on the novel, "Kidnapped," by Robert Louis Stevenson. Family.

**"The Threat" with Robert Knapp,
Linda Lawson and Lisabeth Hush**
(Warner Bros., March 26; time, 66 min.)

Without any familiar names to help it on the marquee, this cheaply manufactured crime melodrama becomes a very ordinary program attraction. For despite its continuing action, it fails to come alive. Almost all of the characters — on both sides of the law — are a sad, miserable lot, including the protagonist, a young lone wolf detective on the homicide squad. The story, which is completely lacking any humor, concerns his efforts to learn the source of threatening notes he receives. While he tracks his pursuer, three women seek him, all with plans of matrimony. A helpful plot twist is that the villain turns out to be his jealous older brother. The background music is too overpowering, while the photography is adequate:—

In the shadows of a lavish apartment, two men struggle fiercely with each other. Suddenly, a shot rings out and one of the men, gangster Thomas Dolenko, crumples to the floor. The other man, Robert Knapp, a sergeant on the police force, puts in his call to the homicide division. Even though the gangster's death was a matter of self-defense, someone in the big city sets out to get revenge, because the following day Knapp's brother, James Seay, finds a threatening note that reads: "No matter what the law calls it, I call it murder. You're a dead man." Later, Knapp drops into Barney Phillip's bar to meet Linda Lawson, a pretty, dark-eyed singer who is sweet on the detective. Phillips has been trying to convince Knapp that a girl like Linda is just what he needs, but Knapp doesn't see it this way. For reasons unknown even to himself, he will not admit that he needs anyone — he is proud of his total independence. After another threat note, and a mysterious and brutal attack on his brother, Knapp works fast to find the person responsible for the notes. He calls on Richard Cowl, a powerful mob leader whose lady companion is Mary Castle, one-time girl friend of Knapp's. When he leaves the gangster's apartment, he is followed by a young henchman, Tom Gilson, but Knapp hears him in time and downs him with a couple of punches. As Knapp moves down the street, someone moves out of the shadows and fires several shots into the unconscious body of the hoodlum. Now, everyone is convinced Knapp is killing mobsters out of pure hatred, and even the police department starts hunting for the detective. Knowing that the real killer will want to get him first, Knapp goes to his apartment and waits with his brother's girl friend, Lisabeth Hush. Together they watch the street, and finally they hear footsteps outside the door. Seay enters, with a gun leveled at them, and berates his brother for taking both his reputation on the force and his former girl. Unarmed, Knapp is helpless, but Lisabeth has a gun in her purse. Although she doesn't expect to shoot, Knapp has a chance to overpower

his brother. In the struggle, Lisabeth's gun fires, mortally wounding Seay. Later, Knapp returns to the bar to meet Linda and discuss their marriage plans.

It was produced and directed by Charles R. Rondeau from an original story and screenplay by Jo Heims. Adults.

**"Too Soon To Love" with Jennifer West
and Richard Evans**

(Universal, March; time, 85 min.)

A bottom-of-the-bill entry, this very low budgeted independent feature shows how a teen-aged girl who learns she is pregnant faces the problem with her high school boy friend. It is a depressing tale of youngsters who look to abortionists for a solution because their parents are not understanding enough. Little comic relief is present. Newcomers Jennifer West and Richard Evans, who emote in Actors Studio style, do not overshadow the uninspiring script. Enough suspense is engendered throughout, however. Drive-in theatre operators are hereby informed that 1: the local drive-in is shown as the petting center for the town's youngsters, and, 2: the hero, who works at a refreshment stand at the open air theatre, tries to rob his boss to pay for his girl's abortion. Big asset of the film is its title which should attract both teen-agers and adult romance fans. The photography and background music are very acceptable:—

Jennifer West and Richard Evans, in the company of a group of their high school friends, visit a Los Angeles amusement park. The youths, in a moment of frivolity, commandeer a tram and ride it through the crowded park. After a stern talking to by a police officer, the group is ordered to start for home because of the late hour. Jennifer cries and Evans spends his last money for a taxi to take her home. While talking outside her house, Jennifer's father, Warren Parker, comes out and admonishes Evans for keeping his daughter out late. He tells Jennifer she can not see the young man again. The reprimand is short-lived. Evans goes into debt and buys a cheap car — the trademark of a young man in love. He dates Jennifer, and late at night they are questioned by a police officer while parked in a lover's lane and taken to police headquarters. Parker is called to the jail to pick up his daughter. When he arrives, he attempts to attack Evans. The next night Evans calls at the Parkers, trying to explain to Mr. Parker that Jennifer and he were doing nothing wrong when arrested. The hysterical Parker forces Evans from his home. Jennifer and Evans still manage to see each other. They are deeply in love, and soon Jennifer becomes pregnant. Afraid and ashamed to tell her parents, she finally tells Evans who fails to understand the seriousness of the situation. Finally, afraid, and realizing they are too young to wed, they agree Cathy should have an abortion. Trying to rob the money needed for the abortion, Evans is caught in the attempt and flees to Jennifer's home. She becomes hysterical and drives away. Evans guesses she is heading for their former rendezvous at the seashore and arrives at the spot just in time to thwart her suicide attempt. For the first time in months, the pair find comfort in each other's arms. They make plans to marry and Evans arranges for his surrender on the attempted robbery count.

It was produced and directed by Richard Rush from an original story and screenplay by Laszlo Gorog and Rush. Mark Lipsky was executive producer. Not for children.

DELAYED MARKETING ASSAILED

(Continued from front page)

cago delayed marketing plan of Twentieth Century-Fox. In the two first-mentioned cities Fox is currently using this method with respect to JOURNEY TO THE CENTER OF THE EARTH and STORY ON PAGE ONE.

"Specifically the Fox plan is a take-off on an old Paramount plan which was abandoned because it produced too few dollars at the box-office and in film rental. Fox in Baltimore and Cincinnati arbitrarily selects 10 theatres, in the case of STORY ON PAGE ONE, for exhibition of the picture on the first city break. Conditions of licensing are payment of the high Fox terms with a minimum of 7 days playing time. Each exhibitor must agree to an expenditure of \$250 for advertising.

"Evidently the Fox branch managers serving those cities have lost their vaunted LOCAL AUTONOMY, for admittedly the new policy comes from on high.

"The result of Fox's current strong-arm methods will be the destruction of valuable exhibitor good will — an asset that company has professed to cherish. Furthermore, it results in the creation of artificial bidding situations with attendant evils such as are being experienced by certain companies and the exhibitors in Pittsburgh. We submit that the Fox plan is ill-advised and contributes to disunity in the industry.

"Forgetting the destruction of good will, this new distribution plan is costing Fox and the industry many round and crinkly dollars. In Baltimore only 4 theatres out of the chosen 10 fell for Fox's pitch on JOURNEY TO THE CENTER OF THE EARTH. That makes 4 out of about 30 theatres eligible to play on the 21-day break, the majority of whom doubtless would avail themselves of the opportunity. But how many will swallow their pride and play the picture third-run, or worse, with consequent damage to their prestige?

"It is reported that the 4 theatres playing the picture first after downtown grossed approximately \$22,000 — or a \$5,500 average per theatre. It is conservatively estimated that had JOURNEY been distributed in the time-honored way, it would have grossed several times that much. Additionally, by holding up the picture, spoilage sets in and the picture is fast going down hill.

"Day by day it is becoming increasingly apparent that there are only two ways to merchandise motion pictures: The national pre-sell method or the area saturation method. The dollar success in either case depends on a play-off of pictures as near as humanly and economically possible to the time of greatest public penetration. Paramount (and we congratulate it) has awakened to the economic trend in the industry, for we have learned that, through the use of the saturation method and intelligent TERRITORIAL GROUPINGS, print supplies in individual exchanges will be increased from 300 to 350 per cent on JACK THE RIPPER, VISIT TO A SMALL PLANET and HELLER IN PINK TIGHTS.

"The Emergency Defense Committee respectfully suggests to Mr. Skouras that a re-evaluation of the Fox method of selling EARTH and PAGE ONE in Baltimore and Cincinnati, on a basis of industry unit and good business judgment, is in order. The industry cannot afford disunity and the loss of dollars in this critical period of recovery."

GOOD NEWS

January marked the 10th successive month that motion picture theatre attendance showed an increase over the previous year, according to Sindlinger & Co., business analyst firm specializing in the entertainment field.

Attendance last month was 8.9 per cent higher than in January, 1959, the research company reports. Last month over 163,800,000 men, women and children attended a film theatre. Average weekly attendance was 32,700,000 persons.

During the average week in January, 24,400,000 adults paid to see films at four-wall theatres, another 5,000,000 persons went to drive-ins, and some 3,200,000 adults and children were admitted to film theatres at reduced prices or without charge, according to Sindlinger.

Total attendance in December was 16.7 per cent greater than the same month in 1958. However, during the first two weeks of January, the increase lessened considerably. A strong two-week period followed, pushing the monthly figure to 8.9 per cent above 1959.

It certainly is heartening to see that attendance has improved for 10 months in a row. With millions of additional young Americans annually becoming prospective theatre patrons, and with our nation enjoying a period of relative prosperity, it remains to be seen what will be done to get still more of our citizens out to more theatres more of the time.

RESOLVED, THAT . . .

Before the final gavel was sounded at the highly successful three-day eighth annual convention of the Texas Drive-In Theatre Owners Association in Dallas last week, several resolutions were adopted by the organization. These included: (1) Protest shortage of product. (2) Opposition to road shows and extended runs. (3) Opposition to release of post-1948 pictures to TV. (4) Opposition to all forms of pay-TV. (5) Opposition to all forms of censorship which violate the constitutional rights of its citizens. (6) Opposition to proposed minimum wage law. (7) Need for more research in development of sight, sound and color. (8) Improving relationship between exhibition and production-distribution. (9) Application of the "showmanship for '60" theme.

The approximately 500 exhibitors, who set a new TDITOA convention attendance record, are to be commended for this Texas-sized list of resolutions.

TOLL TV TEST TIME

While the 994-seat Westwood Theatre in Toronto will be showing 20th Century-Fox's current hit release, "Journey to the Center of the Earth" next Friday, more than 1,000 subscribers to Paramount's Telemeter system, residing in Etobicoke, a western suburb of the city, will be able to see the film via their TV sets for 90 cents.

An additional 1,000 subscribers are reportedly waiting for their sets to be hooked up, with Telemeter sales running ahead of servicing capacity.

On Sunday, installed subscribers will be offered the Toronto Maple Leaf's hockey game from New York's Madison Square Garden for a dollar.

Thus another test will be made to determine the public's desire to pay to watch new motion pictures and other attractions at home on the midget screen.

IN TWO SECTIONS—SECTION TWO

HARRISON'S REPORTS

Vol. XLII

NEW YORK, N. Y., SATURDAY, FEBRUARY 20, 1960

No. 8

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Touch of Larceny, A—Paramount (93 min.)	6
Visit to a Small Planet—Paramount (85 min.)	22
Wind Cannot Read, The—20th Century-Fox (107 min.)	26

RELEASE SCHEDULE FOR FEATURES

Allied Artists Features

(1560 Broadway, New York 19, N. Y.)

5657 Friendly Persuasion—reissue	Mar. 12
6005 I Passed for White	Mar. 20
5905 Al Capone—Steiger-Spain	Apr. 5
5911 King of the Wild Stallions—	
5525 The Phoenix City Story (re-release)	Apr. 24
5501 The Human Jungle (re-release)	Apr. 24
6006 Raymie—Ladd-Agar-Adams	May 15
Montgomery-Brewster (C'Scope)	May 17
6004 Pay or Die—Borgnine	May 29
5910 Speed Crazy—Halsey-Lime	June 28
5909 The Rebel Set—Kathleen Crowley (formerly "Beatsville, U.S.A.")	June 28
6007 Hell to Eternity	July 10
6003 Sexpot Goes to College— Van Doren-M. Bardot	June 18
5914 The Big Circus—Mature-Fleming	July 22
5907 Battle Flame—Brady-Edwards	July 26
5908 Surrender-Hell!—Cabot-Andes	July 26
5917 The Bat—Price-Moorehead	Aug. 9
5916 Face of Fire—Whitmore-Mitchell	Aug. 9
6008 The Plunderers	Aug. 14
5913 Web of Evidence—Johnson-Miles (formerly "Beyond this Place")	Sept. 6
5918 The House of Intrigue—Jurgens-Addams (formerly "Calling North Pole")	
5918 The Atomic Submarine—Foran-Halsey	Jan.
5919 The Purple Gang—Sullivan	Jan.

5920 Raymie—Ladd-Agar-Adams	Jan.
6001 The Hypnotic Eye—Bergerac-Hayes	Feb.
6002 Bluebeard's Ten Honeymoons—Sanders-Calvert	Feb.
6003 Sexpot Goes to College—Van Doren-M. Bardot	Mar.
6004 Pay or Die—Borgnine	Mar.

American International Features

(8255 Sunset Blvd., Hollywood 46, Calif.)

317 Tank Commandos—Campo Lawrence	Mar. 11
318 Operation Dames—Meyer-Henderson	Mar. 11
319 The Roadracers—Lawrence Fraser	Apr. 1
320 Daddy-O—Contino-Giles	Apr. 1
321 Horrors of the Black Museum— Gough-Curnow (C'Scope)	May
323 The Headless Ghost—Lyon-Rose (C'Scope)	May
205 Reform School Girl—Ed Byrnes	June
202 Drag Strip Girl—Fay Spain	June
404 Diary of a High School Bride—Sands-Robinson	July 22
405 Ghost of Dragstrip Hollow—Fair-Braddock	July 22
403 Sign of the Gladiator— (Colorscope) Ekberg-Marshall	Sept. 23
407 The Bucket of Blood—Morris-Miller	Oct. 28
409 The Leeches—Clark-Vickers	Oct. 28
408 The Jailbreakers—Hutton-Castle	Dec. 30
406 Goliath and the Barbarians— Reeves-Alonso-Cabot	Dec. 30
406 Goliath and the Barbarians (Scope-Color)— Reeves	Jan. 13
501 Angry Red Planet—Mohr-Hayden-Tremayne	Feb. 24
504 Circus of Horrors—Diffing-Remburg	Apr. 13
504 Girl on Death Row—Moore-Paget	May 18
408 Jailbreakers—Hutton-Castle	May 18
502 The Fall of the House of Usher	June 15
505 Konga	July 20

Buena Vista Features

(477 Madison Ave., New York 22, N. Y.)

The Shaggy Dog—MacMurray-Hagen	Apr.
Sleeping Beauty—Cartoon feature	July
Darby O'Gill and the Little People—Munro-Sharpe	July
The Big Fisherman—Keel-Kohner	Aug.
Third Man on the Mountain—Rennie-MacArthur	Nov.
Toby Tyler—Corcoran-Sheldon	Feb.
Kidnapped—Finch-MacArthur	Apr.
Pollyanna	July

Columbia Features

(711 Fifth Ave., New York 22, N. Y.)

329 The Two-Headed Spy—Hawkins-Scala	Mar.
330 Forbidden Island—Hall Adams	Mar.
331 Gunmen from Laredo—Knapp-Davi	Mar.
332 Gidget—Dee-Darren (C'Scope)	Apr.
333 Bandit of Zhobe—Mature-Aubrey (C'Scope)	Apr.
334 Juke Box Rhythm—Morrow-Jones	Apr.
337 The Young Land—Wayne-Craig	May
338 Face of a Fugitive—MacMurray-McCarthy	May
339 Hey Boy! Hey Girl!—Prima-Smith	May
Man in the Saddle—reissue	May
Santa Fe—reissue	May
342 Verboten!—Best-Cummings	May
343 It Happened to Jane—Day-Lemmon-Kovacs	June
344 The H-Man—Japanese Cast	June
345 The Woman Eater—Coulouris-Day	June
Middle of the Night—Novak-March	July
Anatomy of a Murder—Stewart-Remick	July
The Legend of Tom Dooley—Landon-Morrow	July
Have Rocket, Will Travel—3 Stooges	Aug.
The 30-foot Bride of Candy Rock—Lou Costello	Aug.
They Came to Cordura—Hayworth-Cooper	Oct.
The Tingler—Price-Evelyn	Oct.
The Crimson Kimono—Shaw-Corbett-Shigeta	Oct.

The Mouse That Roared—(Color) Sellers-Seberg Nov.
 The Last Angry Man—Muni-WayneNov.
 Yesterday's Enemy—Baker-RolfeNov.
 Battle of the Coral Sea—Robertson-ScalaNov.
 The Warrior and the Slave Girl—

(Super Cinescope-Color)Nov.
 Edge of Eternity—(Scope-Color) Wilde-Shaw—Dec.
 1001 Arabian Nights (full-length Color Cartoon) Dec.
 The Flying Fontaines—Callan-Northlund (Color) Dec.
 Who Was That Lady?—Curtis-Martin-Leigh ...Jan.
 Suddenly, Last Summer—Taylor, Hepburn-Clift .Jan.
 The Gene Krupa Story—Mineo-Darren-Kohner .Jan.
 Our Man in Havana—Guinness-IvesFeb.
 Man On a String—BorgnineFeb.
 Babette Goes to War—Bardot (C'Scope-Color) .Feb.
 Who Was That Lady?—Curtis-Martin-Leigh ...Feb.
 Kovacs-Coward (C'Scope)Feb.
 Once More, With Feeling—Brynnner-KendallFeb.
 Our Man in Havana—Guinness-Ives-O'Hara-
 Kovacs-Coward (C'Scope)Feb.
 Man on a String—Borgnine-MathewsMar.
 Babette Goes to War—Bardot (C'Scope)Mar.
 Comanche Station—Scott (C'Scope)Mar.

230 The Bridge on the River Kwai—
 Holden-Guinness (C'Scope)Special

Metro-Goldwyn-Mayer Features

(1540 Broadway, New York 19, N. Y.)

912 The Mating Game—Reynolds-Randall (C'Scope) Mar.
 913 Nowhere to Go—Nader-SmithMar.
 919 Count Your Blessings—
 Kerr-Brazzi-Chevalier (C'Scope)Apr.
 914 Green Mansions—Hepburn-Perkins (C'Scope) ..Apr.
 917 The World, the Flesh and the Devil—
 Belafonte-Stevens-Ferrer (C'Scope)May
 918 Watusi—Montgomery-ElgMay
 920 The Mysterians—Japanese-madeJune
 921 The Angry Hills—Mitchum-Mueller (C'Scope) .June
 916 Ask Any Girl—
 Niven-MacLaine-Young (C'Scope)June
 922 North by Northwest—Grant-Saint-MasonJuly
 923 The Beat Generation—
 Cochran-Van Doren (C'Scope)July
 The Big Operator—Rooney-Van DorenAug.
 The Scapegoat—GuinnessAug.
 It Started With a Kiss—Ford-ReynoldsSept.
 For The First Time—LanzaSept.
 Tarzan, The Ape Man—Denny MillerOct.
 Girl's Town—Van DorenOct.
 Libel—Bogarde-DeHavillandOct.
 The House of Seven Hawks—R. TaylorNov.
 The Wreck of the Mary Deare—Cooper-Heston Dec.
 Never So Few—Sinatra-LollabrigidaDec.
 The Time Machine—Taylor-YoungJan.
 The Gazebo—Ford-ReynoldsJan.
 Home from the Hill—Mitchum-ParkerMarch
 Please Don't Eat the Daisies—Niven-DayApril
 Ben HurSpecial

Paramount Features

(1501 Broadway, New York 36, N. Y.)

5817 Thunder in the Sun—Chandler-HaywardMay
 5818 The Hangman—Taylor-LouiseJune
 R5824 Loving You—reissueJune
 R5825 King Creole—reissueJune
 5822 Tarzan's Greatest Adventure—Gordon Scott ..June
 5826 The Man Who Could Cheat Death—
 Diffing-CourtJune
 5820 Don't Give Up the Ship—Lewis-MerrillJuly
 5821 Last Train from Gun Hill—
 Douglas-Quinn-JonesJuly
 5823 The Five Pennies—Kaye-Bel GeddesAug.
 5901 That Kind of Woman—Loren-HunterSept.
 R5902 Samson and Delilah—ReissueSept.
 5903 But Not For Me—Gable-BakerOct.
 5904 The Jayhawkers—Chandler-Maury (Tech.) ...Nov.
 5907 Career—Martin-MacLaineNov.
 R5909 Ulysses—ReissueNov.
 5908 Li'l Abner—Palmer-ParrishDec.
 5911 A Touch of Larceny—Mason-MilesJan.
 R5905 Country Girl—ReissueJan.
 R5906 The Bridges at Toko-ri—ReissueJan.
 5910 Jack The RipperFeb.
 5912 The Big Night—Sparks-StevensonFeb.
 5913 Circus Stars (Technicolor-Russian)Feb.
 5914 Chance Meeting—Kruger-PresleMar.

5915 Heller With A Gun—Loren-Quinn (Tech.) ..Mar.
 5917 Visit to A Small Planet—LewisApr.
 5916 Jovanka and the Others(Special Engagements)

Twentieth Century-Fox Features

(444 W. 56th St., New York 19, N. Y.)

909-2 The Remarkable Mr. Pennypacker—
 Webb-McGuire (C'Scope)Mar.
 910-0 The Sound and the Fury—
 Brynner-Woodward (C'Scope)Mar.
 Diary of Anne Frank—
 Perkins-Shildkraut (C'Scope) (pre-release) .Mar.
 911-8 The Lone Texan—Parker Dalton (Regalscope) Mar.
 915-9 Compulsion—
 Welles-Varsi-Stockwell (C'Scope)Apr.
 914-2 Warlock—Widmark-Malone (C'Scope)Apr.
 917-5 A Woman Obsessed—Hayward-Boyd (C'Scope) May
 912-6 The Sad Horse—Ladd-Wills (C'Scope)May
 913-4 The Little Savage—
 Armendarez (Regalscope)May
 918-3 Say One for Me—
 Crosby-Reynolds-Wagner (C'Scope)June
 920-9 Here Come the Jets—
 Broidy-Thomas (Regalscope)June
 922-5 South Pacific—Gaynor-BrazziJuly
 Holiday for Lovers—Webb-Wyman (C'Scope) July
 921-7 Son of Robin Hood—
 Hedison-Laverick (C'Scope)July
 924-1 Miracle of the Hills—
 Rex Reason (Regalscope)July
 925-8 Blue Denim—DeWilde-Lynley (C'Scope) ...Aug.
 926-6 A Private's Affair—Mineo-Carere (C'Scope) ..Aug.
 928-2 Return of the Fly—
 Price-Halsey (Regalscope)Aug.
 927-4 Alligator People—
 Garland-Macready (C'Scope)Aug.
 929-0 The Blue Angel—Jurgens-Britt (C'Scope) ...Sept.
 930-8 Oregon Trail—MacMurray (C'Scope)Sept.
 931-6 The Best of Everything—
 Lange-Boyd-Parker (C'Scope)Oct.
 932-4 Five Gates to Hell—Owens-Brand (C'Scope) Oct.
 The Man Who Understood Women—
 Fonda-Caron (C'Scope-Color)Oct.
 933-2 Hound Dog Man—Lynley-Fabian (C'Scope) .Nov.
 936-5 Beloved Infidel—Kerr-Peck (C'Scope)Nov.
 934-0 Journey To The Center Of The Earth—
 Boone-Mason (C'Scope)Dec.
 935-7 Dog of Flanders—Ladd-Bikel (C'Scope)Dec.
 937-3 Blood and Steel—
 Lupton-Rodann (Regalscope)Dec.
 001-8 The Story on Page One—
 Hayworth-Franciosa (C'Scope)Jan.
 002-6 Seven Thieves—Robinson-Collins-SteigerJan.
 003-4 The Rookie—Noonan-MarshallJan.
 005-9 Sink The Bismark—Wynter-MoreFeb.
 006-7 The Third Voice—O'Brien-LondonFeb.
 007-5 Three Murderesses—(French)Feb.
 008-3 When Comedy Was King—Chaplin-Keaton, etc. Feb.
 009-1 Wild River—Clift-Remick (Color)Mar.
 010-9 Wake Me When It's Over—Kovacs-Shawn ...Mar.
 011-7 Dog of Flanders (C'Scope)—
 Ladd-Crisp-BikelMar.
 015-8 Operation Amsterdam—Finch-BartokMar.
 012-5 Masters of the Congo Jungle (C'Scope)—
 Nature SubjectApr.
 009-1 The Wild River (C'Scope)—
 Clift-Remick-Van FleetApr.
 016-6 Valley of the Redwoods (C'Scope)—
 Hudson BernayApr.
 017-4 Flame Over India (C'Scope)—More-Bacall ...Apr.
 018-2 Crack in the Mirror (C'Scope)—
 Welles-Greco-DillmanMay
 019-0 Upstairs and Downstairs—Craig-Demongeot ..May
 010-9 Wake Me Whn Its Over (C'Scope)—
 Kovacs-ShawnMay
 013-3 13 Fighting Men (C'Scope)—Williams-Dexter .May
 004-2 Bobbikins (C'Scope)—Bygraves-JonesJune

United Artists Features

(729 Seventh Ave., New York 19, N. Y.)

Anna Lucasta—Kitt-Davis, Jr.Feb.
 Alias Jesse James—Hope-FlemingMar.
 The Horse's Mouth—Alec GuinnessMar.

Mustang—Jack BeutelMar.
 Some Like it Hot—Monroe-Curtis-LemmonMar.
 Riot in Juvenile Prison—Hoyt-HendersonApr.
 The Naked Maja—Gardner-FranciosaApr.
 Man in the Net—Ladd-JonesMay
 Gunfight at Dodge City—Joel McCreaMay
 Pork Chop Hill—Peck-GaurdinoMay
 Hound of the Baskervilles—Peter CushingJune
 Shake Hands with the Devil—Cagney-Murray-Wynter June
 The Four Skulls of Jonathan Drake—Franz-French ..June
 Invisible Invaders—Agar-ByronJune
 A Hole in the Head—Sinatra-Parker-RobinsonJuly
 The Horse Soldiers—Wayne-HoldenJuly
 Day of the Outlaw—Ryan-Ives-LouiseJuly
 Pier 5, Havana—Mitchell-HayesJuly
 Cry Tough—Saxon-CristalAug.
 The Devil's Disciple—Douglas-OlivierAug.
 The Rabbit Trap—Borgnine-BrianAug.
 Ten Seconds to Hell—Chandler-PalaceSept.
 Cast a Long Shadow—Murphy-MooreSept.
 Inside The Mafia—MitchellSept.
 Timbuktu—Mature-DeCarloOct.
 Counterplot—TuckerOct.
 The Wonderful Country—
 Mitchum-LondonOct.
 Odds Against Tomorrow—Belafonte-RyanNov.
 Subway in the Sky—Johnson-NeffNov.
 Gunfighters of Abilene—CrabbeNov.
 Happy Anniversary—Niven-GaynorDec.
 Solomon and Sheba—Brynner-LollabrigidaDec.
 On the Beach—Peck-GardnerDec.
 The Pusher—CarlyleDec.
 A Dog's Best Friend—HendersonJan.
 Gunfighters of Abilene—CrabbeJan.
 Vice Raid—Van Doren-CooganFeb.
 Take A Giant Step—Nash-DeeFeb.

Oklahoma Territory—Williams-TalbottMar.
 The Summer of the Seventeenth Doll—
 Borgnine-BaxterMar.
 The Fugitive Kind—Brando-Magnano-Woodward ..Mar.
 The Boy and the Pirate—Herbert-GordonApr.
 Three Came to Kill—Mitchell-BrodieApr.
 The Unforgiven—Lancaster-Hepburn-MurphyApr.

Universal-International Features

(445 Park Ave., New York 22, N. Y.)

5916 Never Steal Anything Small—
 Cagney-Jones (C'Scope)Mar.
 5917 Step Down to Terror—Drake-MüllerMar.
 5918 Imitation of Life—Turner-Gavin-MooreApr.
 5919 The Wild and the Innocent—
 Murphy-Dru (C'Scope)May
 5920 Floods of Fear—Keel-HeywoodMay
 5923 The Mummy—English-madeJuly
 5924 Curse of the Undead—Fleming-CrowleyJuly
 5925 This Earth is Mine—
 Hudson-Simmons (C'Scope)July
 5926 Born to Be Loved—Haas-MorrisJuly
 5927 Pillow Talk—Day-HudsonOct.
 6001 4D Man—Lansing-Meriwether (Color)Nov.
 6002 Sapphire—(English cast) (Color)Nov.
 6003 Operation Petticoat—Grant-CurtisDec.
 6004 Private Lives of Adam and Eve—
 Rooney-Van DorenJan.
 6005 Othello—(Russian)Jan.
 6006 Hell Bent for Leather—Murphy-FarrFeb.
 6007 Four Fast Guns—CraigFeb.
 The Glenn Miller Story—
 Stewart-Allyson (re-release)Mar.
 The Snow Queen—
 (animated H. Christian Andersen classic) ...Apr.
 6004 Private Lives of Adam and Eve—
 Rooney-Van DorenApr.

Warner Bros. Features

(666 Fifth Ave., New York 19, N. Y.)

816 Born Reckless—Van Doren-RichardsMay 9
 817 Island of Lost Women—Richards-Stevenson .May 16
 818 The Philadelphian—Newman-RushMay 30
 819 Gigantis, The Fire Monster—Japanese-made .June 13
 820 Teenagers from Outer Space—Japanese-made June 20
 821 The Nun's Story—Hepburn-FinchJuly 4
 822 Hercules—Italian-madeJuly 25

823 John Paul Jones—Stack-O'BrienAug 8
 901 Yellowstone Kelly—Walker-ByrnesSept. 5
 902 Look Back in Anger—Burton-Ure-BloomSept. 26
 903 The F.B.I. Story—Stewart-MilesOct. 10
 904 —30— Jack WebbNov. 7
 905 A Summer Place—Egan-McGuireNov. 28
 906 The Boy and the Laughing Dog—ReissueDec. 19
 907 The Miracle—Baker-MooreDec. 26
 Cash McCall—Garner-WoodJan. 23
 Bramble Bush—Burton-Rush (Tech.)Feb. 13
 Israel—Robinson (Tech.)Feb. 20
 The Rise and Fall of Legs Diamond—
 Danton-SteeleFeb. 27
 Guns of the Timberland—Ladd (Tech.)Mar. 19
 This Rebel Breed—Moreno-Damon-Mohr ...Mar. 19
 The Threat—Knapp-LawsonMar. 26
 The Nun's Story—Hepburn-Finch (repeat) ..Apr. 9
 Tall Story—Perkins-FondaApr. 16

SHORT SUBJECT RELEASE SCHEDULE

Columbia—One Reel

3614 Christopher Crumpet—
 Favorite (reissue) (7 m.)June 11
 3806 Jungle Adventure—Sports (9½ m.)June 11
 3855 Babies by Bannister—
 Novelty (reissue) (8½ m.)June 25
 3758 Terror Faces Magoo—Mr. Magoo (6 m.) ...July 9
 3615 Poor Elmer—Favorite (reissue) (7½ m.) ...July 16
 3556 Candid Microphone No. 3—reissue (10 m.) .July 23
 3856 Community Sing No. 1—
 Novelty (reissue) (10 m.)July 30
 4751 Ragtime Bear—
 Mr. Magoo (reissue) (7 min.)Sept. 3
 4801 Wheeling Wizards—(reissue) (9½ min.) ..Sept. 3
 4551 Candid Microphone #4—
 (reissue) (10 min.)Sept. 10
 4602 Animal Cracker Circus—
 (reissue) (7 min.)Sept. 17
 4601 Gerald McBoing Boing's Symphony—
 (reissue) (7½ min.)Sept. 17
 4851 Sitka Sue (reissue) (10½ min.)Sept. 17
 4951 Jerry Wald and Orchestra—
 (reissue) (10½ min.)Sept. 24
 4752 Spellbound Hound—
 Mr. Magoo (reissue) (7 min.)Oct. 1
 4603 Bringing Up Mother (reissue) (7 min.) ...Oct. 8
 4802 The Marvels—Golf Trick ShootingOct. 29
 4701 Wolf Hounded—Loopy de Loop (7 min.) ..Nov. 5
 4753 Trouble Indemnity—
 Mr. Magoo (6½ min.) (Reissue)Nov. 5
 4604 Glee Worms (7 min.) (Reissue)Nov. 12
 4605 The Tell Tale Heart (8 min.) (Reissue) ...Nov. 26
 4702 Little Bo Bopped—Loopy de Loop (6 min.) .Dec. 3
 4754 Bungled Bungalow—
 Mr. Magoo (6½ min.) (Reissue)Dec. 3
 4606 Little Match Girl (8½ min.) (Reissue)Dec. 17
 4952 Machito & Orchestra (10½ min.) (Reissue) Dec. 17
 4407 The Man on the Flying Trapeze—
 (7 min.) (Reissue)Jan. 7
 4552 Candid Microphone #5 (10 min.)Jan. 14
 4852 This is Versailles (10½ min.) (Reissue) . .Jan. 21
 4408 Rocky Road to Ruin (8 min.) (Reissue)Jan. 28

Columbia—Two Reels

3405 Sappy Bull Fighters—3 Stooges (15½ m.) ..June 4
 3436 Spook to Me—Andy Clyde (reissue) (17 m.) June 18
 4401 Up In Daisy's Penthouse—
 Three Stooges (reissue) (16½ min.) ..Sept. 3
 4421 Super Wolf—
 Hugh Herbert (reissue) (16 min.)Sept. 17
 4402 Booty and the Beast—
 The Three Stooges (reissue) (16½ min.) .Oct. 15
 4431 Fraidy Cat—Joe Besser (reissue) (16 min.) .Oct. 22
 4422 A Fool And His Honey (16 min.) (Reissue) Nov. 5
 4441 Wonderful Gibraltar—Travel (18 min.)Nov. 12
 4403 Loose Loot—Three Stooges (16 min.)Nov. 19
 4432 The Champ Steps Out—
 (16½ min.) (Reissue)Nov. 19
 4423 Hooked and Rooked (16½ min.) (Reissue) Dec. 10
 4433 Dizzy Yardstick (16½ min.) (Reissue)Dec. 24
 4404 Tricky Dicks—
 Three Stooges (16 min.) (Reissue)Jan. 7
 4434 Innocently Guilty (16 min.) (Reissue)Jan. 28

Metro-Goldwyn-Mayer—One Reel

(Editor's Note: The following Gold Medal Cartoons, all Technicolor reissues, comprise the 1959-60 schedule and are available for booking dates.)

W-161	Just Ducky (7 m.)	.....
W-163	Two Little Indians (7 m.)	.....
W-163	Life With Tom (8 m.)	.....
W-164	Puppy Tale (7 m.)	.....
W-165	Posse Cat (7m.)	.....
W-166	Hic-Cup Pup (6 m.)	.....
W-167	Little School Mouse (7 m.)	.....
W-168	Baby Butch (8 m.)	.....
W-169	Three Little Pups (7 m.)	.....
W-170	Drag-Along Droopy (8 m.)	.....
W-171	Billy Boy (6 m.)	.....
W-172	Homesteader Droopy (8 m.)	.....
W-173	Half Pint Palomino (7 m.)	.....
W-174	Impossible Possium (7 m.)	.....
W-175	Sleepy Time Squirrel (7 m.)	.....
W-176	Bird-Brained Dog (7 m.)	.....

Paramount—One Reel

E19-1	Let's Stalk Spinach—Popeye (7 min.)	...Sept. 4
E19-2	Punch and Judo—Popeye (6 min.)	.....Sept. 4
E19-3	Popeye's Pappy (7 min.)	.....Sept. 4
E19-4	Lunch with a Punch—Popeye (7 min.)	...Sept. 4
E19-5	Swimmer Take All—Popeye (7 min.)	.....Sept. 4
E19-6	Friend or Phony—Popeye (7 min.)	.....Sept. 11
S19-1	Better Bait Than Never— Cartoon Champ. (7 min.)	.....Sept. 11
S19-2	Surf Bored—Cartoon Champ. (7 min.)	..Sept. 11
S19-3	Huey's Ducky Daddy— Cartoon Champ. (7 min.)	.....Sept. 11
S19-4	The Seaprene Court— Cartoon Champ. (7 min.)	.....Sept. 11
S19-5	Crazy Town—Cartoon Champ. (7 min.)	..Sept. 18
S19-6	Hair Today, Gone Tomorrow— Cartoon Champ. (7 min.)	.....Sept. 18
S19-7	Cage Fright—Cartoon Champ. (7 min.)	..Sept. 18
S19-8	Pig-a-Boo—Cartoon Champ. (7 min.)	....Sept. 18
S19-9	Frightday the 13th (7 min.)	.....Sept. 18
S19-10	True Boo (7 min.)	.....Sept. 25
S19-11	Northwest Mousie (7 min.)	.....Sept. 25
S19-12	Surf and Sound (7 min.)	.....Sept. 25
S19-13	Of Mice and Menace (7 min.)	.....Sept. 25
S19-14	Ship-a-Hooey (7 min.)	.....Sept. 25
M19-1	Mike the Masquerader— Modern Madcaps (6 min.)	.....Jan. 1
J19-1	The Boss is Always Right— Jeepers & Creepers (6 min.)	.....Jan. 15
P19-1	Be Mice to Cats—Noveltoon (6 min.)	....Feb. 5
M19-2	Fiddle Faddle—Modern Madcaps (7 min.)	..Feb. 26

Twentieth Century-Fox—One Reel

7904-6	Hawaii—Movietone (C'Scope)	.....Apr.
5904-8	The Flamboyant Arms— Terrytoon (C'Scope) (7 m.)	.....Apr.
5934-5	The Magic Slipper— Terrytoon (reissue) (7 m.)	.....Apr.
5905-5	Foofle's Train Ride—Terrytoon (C'Scope)	..May
5935-2	A Sleepless Night— Terrytoon (reissue) (7 m.)	.....May
7905-3	Movietone—CinemaScope	.....May
7906-1	Movietone—CinemaScope	.....June
5906-3	Gaston's Mama Lisa—Terrytoon (C'Scope)	..June
5936-0	Foiling the Fox—Terrytoon (reissue)	.....June
7907-9	Movietone—CinemaScope	.....July
5907-1	The Minute and 1/2 Man— Terrytoon (C'Scope)	.....July
5937-8	How to Keep Cool—Terrytoon (reissue)	.....July
7908-7	Movietone—CinemaScope	.....Aug.
5908-9	The Fabulous Firework Family— Terrytoon (C'Scope)	.....Aug.
5938-6	Better Late than Never— Terrytoon (reissue)	.....Aug.
5909-7	Wild Life—Terrytoon (C'Scope)	.....Sept.
5910-5	Hashimoto-San—Terrytoon (C'Scope)	.....Oct.
5911-3	Creatures from Outer Space— Terrytoon (C'Scope)	.....Nov.
5912-1	The Leaky Faucet—Terrytoon (C'Scope)	...Dec.

Universal—One Reel

4011	Kiddie League—Woody Woodpecker	.....Nov. 3
4071	The Irish In Me—Color Parade (9 min.)	...Nov. 3
4031	Socco in Morocco— Woody Woodpecker (reissue)	.....Nov. 10

4012	Mouse Trapped	.....Dec. 8
4072	Honorable Myrtle—Color Parade (9 min.)	..Dec. 15
4032	Alley to Bali—Color Cartune (reissue)	...Dec. 29
4013	Billion-Dollar Boner—Woody Woodpecker	..Jan. 5
4033	Under the Counterspy— Woody Woodpecker (reissue)	.....Jan. 26
4073	Fragrant Harbor—Color Parade (9 min.)	...Jan. 26
4014	Witty Kitty—Cartune	.....Feb. 2
4034	Hot Rod Huckster—Cartune (Reissue)	...Feb. 23
4015	Pistol Packin' Woodpecker—Cartune	....Mar. 2
4074	Hi Colorado (C'Scope)	.....Mar. 9
4035	Real Gone Woody—Cartune (Reissue)	...Mar. 23
4016	Heap Big Hepcat—Woody Woodpecker	...Mar. 30
4075	Let's Talk Turkey—Color Parade (9 min.)	..Apr. 20
4017	Ballyhooley—Woody Woodpecker	.....Apr. 20
4036	Convict Concerto—Cartune (Reissue)	....Apr. 27
4018	How to Stuff a Woodpecker—Cartune	.....May 18
4076	Golden Peninsula—Color Parade (9 min.)	..June 1
4019	Bats in the Belfry—Woody Woodpecker	....July 15
4020	Woody's Ozarklark—Woody Woodpecker	..July 13
4077	Tahiti Nui—Color Parade (9 min.)	.....July 13
4021	Fished Hooked—Cartune	.....Aug. 10
4078	Alaskan Adventure—Color Parade (9 min.)	..Aug. 24
4022	Freeloading Feline—Cartune	.....Sept. 7
4023	Hunger Strife—Cartune	.....Oct. 5

Warner Bros.—One Reel 1959-1960

7306	A Bone for a Bone (Tech)— Blue Ribbon (7 m.)	.....Jan. 2
7705	Fastest With the Mostest (Tech)— L. T. (Roadrunner Coyote) (7 m.)	.....Jan. 9
7706	West of the Pesos (Tech)— M.M. (Speedy Gonzales) (7 min.)	.....Jan. 23
7307	The Prize Pest (Tech)— Blue Ribbon (7 min.)	.....Jan. 30
7503	Happy Holidays (Tech) Worldwide Adventure Special, Fabulous Vacation Reel	.....Feb. 6
7724	Horse Hare (Tech) L. T. Bugs Bunny Special (7 min.)	.....Feb. 13
7308	Twenty's S.O.S. (Tech) Blue Ribbon (7 m.)	..Feb. 20
7707	Wild, Wild World (Tech) M.M. Laff-Getter Cartoon (7 min.)	.....Feb. 27
7002	Danger Is My Business (Tech) Worldwide Adventure Special	.....Mar. 5
7309	Lovelorn Leghorn (Tech) Blue Ribbon (7 min.)	.....Mar. 12
7708	Goldmouse and the Three Cats (Tech) L.T. (Sylvester Sr. & Jr.) (7 min.)	.....Mar. 19
7725	Person to Bunny (Tech) M.M. Bugs Bunny Special (7 min.)	.....Apr. 2
7310	Sleepy Time Possium (Tech) Blue Ribbon (7 min.)	.....Apr. 9
7504	Jungle Man Killers (Tech) Worldwide Adventure Special	.....Apr. 16
7709	Who Scent You (Tech) L.T. (Pepele Pew) (7 min.)Apr. 23
7311	Cheese Chasers (Tech) Blue Ribbon (7 m.)	..Apr. 30

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254	Wed. (E)Feb. 24
255	Mon. (O)Feb. 29
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123	Tues. (O)	...Mar. 10
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125	Tues. (O)	...Mar. 15
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109	Tues. (O)	...Jan. 19
110	Thurs. (E)	...Jan. 21
117	Tues. (O)	...Feb. 16
118	Thurs. (E)	...Feb. 18
119	Tues. (O)	...Feb. 23
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Fox Movietone News

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24	Tues. (E)Mar. 8
25	Friday (O)Mar. 11
26	Tues. (E)Mar. 15
27	Friday (O)Mar. 18
28	Tues. (E)Mar. 22
29	Friday (O)Mar. 25
30	Tues. (E)Mar. 29

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MORALS AND MOVIES: MEMPHIS AND ELSEWHERE

Following the Memphis censor boards' campaign against "objectionable" pictures, Malco Theatres announced this week that "we will classify all films playing in our houses through our ads."

The Malco theatres in the Memphis area will use the following symbols in their ads to indicate the type of picture scheduled each week: A—adult; MY—mature young people; Y—young people; F—family; and C—children.

These are the symbols used by the Film Estimate Board of National Organizations, composed of Parent-Teachers, National Council of Women, American Jewish Committee and Federation of Motion Pictures.

"We want parents to be able to tell at a glance what kind of a picture is showing and whether or not they want to bring the family," declared Dick Lightman, vice-president in charge of advertising for the Malco circuit. Mr. Lightman noted that his circuit was considering the classification system long before the current censor battle which has centered principally about the alleged impropriety of the 10% of films imported from Europe. The majority of releases bearing the Production Code seal are considered all right, but the situation has been stirred up by a local minister's condemnation of all of Hollywoods product as "filth."

Meanwhile, Mrs. Judson McKeller, chairwoman of the censor board, commenting on her office's banning of Columbia's "Who Was That Lady?" declared that "I have never in all my life seen anything like this picture—just absolutely nude people walking around the screen. Mostly it was just nude women. It was disgusting." Mrs. McKeller revealed that the distributor has refused to delete two scenes from the film.

Amid all the shouting, J. D. Nicola, in the March issue of Information, national Catholic monthly published by the Paulist Fathers in New York, points out that the Legion of Decency feels that movies today "are morally better than ever."

In his article, "Are the Movies as Bad as They Say?" Mr. Nicola, assistant editor of the magazine and a lay member of the Legion's Board of Consultants, advises Roman Catholics to "avoid contributing to further clouding of the issues. Do not place much credence in sweeping, non-specific condemnation of the movies."

Elsewhere in New York State, the Joint Legislative Committee Studying the Publication and Dissemination of Offensive and Obscene Material is sponsoring a film classification bill just introduced in the State

Senate by Sen. Thomas Duffy of Long Island City and in the Assembly by Assemblyman Joseph R. Younglove of Hamilton.

Calling his new measure "a positive approach to the problem," Assemblyman Younglove's bill would provide that the state's Motion Picture Division, when it has licensed a motion picture, may classify it as approved for patronage by children attending the elementary and secondary schools of the state.

The bill further provides that no film shall be so classified if the same portrays nudity or violence, brutality, sadism, juvenile delinquency, drug addiction or sexual conduct or relationships to an extent

(Continued on back page)

YEAR OF THE BIG "C"

Columbia Pictures is proclaiming 1960 "the year of the big 'C'," and with good reason. The company's billings are soaring, while a long lineup of impressive product is being set into motion. In evidence now are the concrete results of the long-range planning of Columbia's president, Abe Schneider. The company's hit attractions currently in release include "Suddenly, Last Summer," "The Gene Krupa Story," "Our Man in Havana" and "Once More, With Feeling." Upcoming are "Who Was That Lady?" and "The Mountain Road," followed this summer by "Strangers When We Meet," "Gulliver's Travels" and "Song Without End."

Turning from the making of films mostly of the program variety, Columbia's new schedule calls for nearly all "A" pictures from leading producers such as Frank Capra, Norman Krasna, Sam Spiegel, Carl Foreman, Kirk Douglas, William Goetz and Arthur Hornblow.

Rube Jackter, vice-president and general sales manager, declared last week that Columbia is occupying a larger percentage of playing time throughout the nation than ever in its history. He held that his company is proving that "exhibition can absorb a quantity of quality films at one time" and that "orderly release is a workable system, particularly as it applies to the release of major films at traditionally slack periods, if the films are supported by aggressive campaigns by distributors and exhibitors."

"The results are a healthy sign," the sales executive pointed out, "not only for our company, but for the entire industry, particularly the advocates of orderly releases."

Mr. Jackter admitted that the long holdovers of some of his company's films results in many of Columbia's hit releases bunching together and competing against each other. "Judging by the results at the box office, this competition is a healthy thing."

**"Scent of Mystery" with Denholm Elliott,
Peter Lorre and Beverly Bentley**

(Michael Todd, Jr., January; time, 125 min.)

The fragrances of the novel Smell-O-Vision process, a mystery-chase loaded with as much fun as suspense, magnificent scenic views shot in 70 mm. and color—all combine to make this Michael Todd, Jr. presentation a winner. The numerous smells, including those of perfume, coffee, tobacco, and oranges, spouted from individual nozzles attached to the back of the seat in front of each patron at New York's Warner Theatre, where the production was reviewed. The smells, although a bit too strong, were convincing. In addition, the story can stand by itself, being a wild and humorous tale of a proper young umbrella-carrying English tourist in Spain, who goes to the aid of a beautiful American heiress in distress. As pleasing as the smells and story is the photography. Panoramic shots of the ancient cities, hamlets and towering mountains of Spain are prizeworthy. Director Cardiff, famed for his lens work, undoubtedly was of immeasurably assistance to John Von Kotze who directed the cinematography. Mario Nascimbene's background music is a big plus. As the gallant British tourist, Denholm Elliott is near perfect and Peter Lorre, as a taxi-driving guide, once again proves his great talent. Supporting players are all top-notch. The final scene offers an unadvertised surprise, Elizabeth Taylor in a silent role. Picture doesn't carry a single screen credit. These are all listed on a free program:—

Denholm Elliott, a young English tourist in Spain is being driven through a village by Peter Lorre, a bored cabbie. When their taxi is almost run down by a truck at the intersection of a narrow street, they are informed by a drunken derelict, Liam Redmond, that the truck really was trying to run down a young American heiress who has disappeared. At the time both Lorre and Elliott notice a strong pipe tobacco odor in the vicinity. Elliott has seen the mystery girl as she disappeared down the street, but can recognize her only from a large picture hat she was wearing. However, the drunk does pass on to him the fact that he saw the girl cash a check in Pepi's Bazaar. Paul Lukas, a baron who spends his time pursuing women, steps in and leads Redmond away from the crowd that has formed around the wreck. He seems intent on getting the intoxicated man away before he gives out more information. Elliott is further impressed with the danger of the situation when he sees Redmond, the only one who can identify the girl, crushed to death under tons of wine-filled casks in a cul-de-sac. This convinces the young Englishman to turn detective and find the girl before she is killed. From Pepi's Bazaar he learns that three girls cashed checks and one of the trio purchased a new, rare and fragrant perfume called Scent of Mystery. One of the girls, he deduces, must be the mystery woman he is seeking. The first young woman he visits — Diana Dors — seems the friendly kind who is always in danger; the second Judith Furse, is a far from comely artist. The third, Beverly Bentley is marked for death. With such clues as the perfume, the tobacco scent and the aid of Lorre and his decrepit taxi, Elliott begins a long, mad chase through picturesque Andalusia. He soon discovers that there are many people in Spain who would profit by the American heiress' death. These include the heiress' sister-in-law, Mary Laura Wood, and a lawyer, Peter Arne. Elliott suspects that a woman posing as the heiress is a decoy and his proves to be the case. He also is suspicious of the rich American girl's

brother, Leo McKern, but it turns out that McKern's wife, a lawyer, Peter Arne, and Arne's sister, the decoy, are out to get the heiress. Elliott, in the nick of time saves the real heiress, Elizabeth Taylor.

It was directed by Jack Cardiff from a William Roos screenplay based on an original story by Kelley Roos. Family.

**"The Poacher's Daughter" with Julie Harris,
Harry Brogan and Tim Seely**

(Show Corp. of America, February; time, 74 min.)

This light comedy based on George Shiels' classic play, "The New Gossoon" marks one of the first productions of the newly established Irish motion picture industry. The brogue is very thick and the script is not overly witty, but the celebrated skills of Julie Harris and Ireland's famed Abbey Theatre Players develop the picture into an amusing farce for the entire family. The story deals with the problems of an irresponsible farm youth who prefers motorcycling to sheep-watching. His difficulties include gambling, sheep-filching, blackmail and a shotgun wedding. Miss Harris is very convincing as the sensible poacher's daughter who tries to get Tim Seely, the young farmer-cyclist to keep his secret promise to marry her. Seely is adequate in his portrayal, while Harry Brogan, in the role of the poacher, turns in a first-rate performance, despite his overacting. The black and white photography, done entirely on location at Bray, County Wicklow, Ireland, offers some pretty views of the countryside:—

Tim Seely, the young irresponsible son of a widow, Maire Kean, in a few days will come into possession of the prosperous farm which belonged to his late father. Faced for the first time in his life with responsibility and position, Seely revolts against his mother, the able foreman, Eddie Golden, and, in fact, against the entire village. Ownership of the farm is not the only responsibility that Seely is unable to face, though. He cannot carry out his secret promise to marry Julie Harris, the daughter of Harry Brogan, the wily poacher. But Seely doesn't figure on Julie's strength and stamina, nor her father's cunning nature. They are both determined not to let Seely go without a struggle. Julie, because she loves him despite his immaturity; Brogan, because he would like Julie married and out of the house so that he can marry the widow's maid and collect her enticing dowry. Seely, in his typical reckless fashion, asserts his independence by buying a motorcycle with money he received from his secret sale of several of his mother's sheep to the local butcher. Dashing across the countryside on his new motorcycle, he meets and inadvertently becomes involved with the daughter of the horse-dealer, Philip O'Flynn. With O'Flynn chasing Seely, it looks as if a shotgun wedding is the lad's certain fate. It is Julie, however, who steps in, takes over, saves him from this unfortunate fate, and, of course, snags him for herself. Meanwhile the horse-dealer and the widow's maid reunite after a long separation. O'Flynn forces Brogan to return the maid's dowry, but the latter gets revenge by running off with O'Flynn's horse.

It was produced by Robert S. Baker and Monty Berman. Nathan Keats was executive producer. George Pollock directed the Emmet Dalton production from the Patrick Kirwan and Blanaid Irvine screenplay based on George Shiel's play, "The New Gossoon."

Family.

"Comanche Station" with Randolph Scott and Nancy Gates*(Columbia, March; time, 74 min.)*

Western fans who like plenty of action will be disappointed in this Randolph Scott vehicle which devotes as much of its CinemaScope and color footage to the workings of the character's minds as it does to their muscles. For the first few minutes of this very solemn production, the viewer is more anxious to know what is happening than what will happen, for not enough is told to generate suspense. The story concerns a white woman who is held prisoner by the Comanches, and the men who start out to take her back to her husband. Scott is believable in his role of a man whose wife was captured by the Indians ten years ago and who since has roamed the country looking for her. The quality of Nancy Gates' acting doesn't approach that of her beauty. A successful surprise is presented in the final scene when it is revealed that Miss Gates' husband's failure to rescue her was not due to cowardice, but to the fact that he is blind. The photography includes some interesting rock formations:—

Randolph Scott risks his life by riding alone into a Comanche camp to buy the freedom of a white woman prisoner, Nancy Gates. He starts to escort her back to her husband in Lordsburg. They arrive at a stage stop, Comanche Station, just as three white men arrive, pursued by Indians. Scott's gun helps drive the Comanches off. It turns out the three men, Claude Akins, Skip Homeier and Richard Rust, were hoping to free Nancy to collect the \$5,000 reward posted by her husband. Nancy is annoyed at Scott when she learns of the reward. Akins, the trio's leader, plots to kill Scott and Nancy, returning the woman's body to her husband, who has specified he would pay the reward even if his wife were returned dead! Scott, however, is suspicious. He is forced to allow the gunmen to accompany him to Lordsburg when the stagecoach drive is killed by Comanches. Homeier is slain by the Indians while scouting. As the party moves on, Nancy's presence influences the three men. A deep attachment develops between her and Scott. Rust, young and less corrupt than Akins, becomes sentimental. He warns Nancy to stay close to Scott, whom he admires, and tells her that Scott's own wife was captured by Indians ten years ago and that he's been looking for her ever since. A feeling of compassion for Scott stirs in Nancy, and Scott confesses to her that she is the first woman other than his wife that he has thought of in years. On their last night before Lordsburg, Scott draws his gun and orders Akins and Rust to ride on and keep away from Nancy and himself from now on. If they don't, Scott promises to kill them on sight. When Akins later tries to ambush Scott, Rust announces he wants no part of murder. Furious, and thinking he'll prevent Rust from signaling to Scott, Akins shoots the youth. The shot warns Scott, who with Nancy's help is able to kill his would-be-ambusher. Scott and Nancy reach her house. He sees her husband waiting on the porch. He is blind. Scott says goodbye to Nancy and rides off to resume his ceaseless search.

It was produced and directed by Budd Boetticher from Burt Kennedy's screenplay. Harry Joe Brown was executive producer.

Family.

"Ikiru" ("To Live") with Takashi Shimura and Miki Odagiri*(Brandon, February; time, 140 min.)*

It can easily be seen how this Toho production was voted the best picture of 1952 by Japan's film critics. It is a great example of the art of film-making. From a script about a lazy, middle-aged municipal official who turns over a new leaf when he discovers that he has cancer and six months to live, celebrated director Akira Kurosawa fashioned not only a penetrating study of a man's last days, but a brilliant commentary on middle class life and beauracracy that is universally understood. The picture's only technical flaw is its lengthliness. Many scenes are belabored, which detracts from the suspense. Flashbacks and closeups are employed to tremendous advantage. Detracting from its general acceptance at America's boxoffices are its seriousness, its hard-on-the-ears Japanese dialogue, especially the voice of the protagonist; and its subject: cancer. Sophisticated filmgoers will flock to see this one, however. Takashi Shimura is ideal as the afflicted official and Miki Odagiri is excellent as the young woman who quits her desk job to stuff toys. The photography is exceptional. Especially outstanding are the scenes of the beaucrocrat's night on the town:—

Takashi Shimura, a municipal official with almost 30 years of unbroken service, realizes that he is suffering from visceral cancer and that he has only six months to live. He has been chained to his desk out of a sense of duty to his only son, now married, to whom he has been both mother and father since the death of his wife 20 years ago. Shimura now reflects deeply on the futility and waste of his life. His family does not want to listen to him. In despair he decides to begin "to live" and spends a riotous evening with dissipated novelists. They wander on the town through a dazzling cacaphony of night spots, dancing girls, jazz orgies, titillating strip-tease and willing women. But this frenzied lunge for past pleasure lost gives Shimura no sense of living today. He next falls in with Miki Odagiri, a young girl who is resigning from her stifling clerkship in his office to work in a factory. He soon learns that youth for him is too far away. However, her zest and pleasure in knowing that the toys she makes gives happiness to others inspires him to a new approach—to live for a goal. Shimura returns to his office and looks up a long-buried petition from a group of mothers who wanted a dangerous swamp drained. He decides to cut the red tape, drain the swamp and build a park in its place. The park is finally completed. Shimura at ease, and seemingly happier than ever, dies while singing to himself on one of the new swings. At his wake, attended by city hall people and his relatives, the Deputy Mayor takes credit for the park, as do some of the others. Some reporters arrive and bring up Shimura's name. When neighborhood mothers come to pay their respects, conscience begins to wake up all around. As the talk and saki flow, Shimura's true role is learned. The municipal officials resolve to live up to his memory, but they return to routine and red tape. When a petition is side-tracked, a clerk stands up in silent protest. Later he passes the children at play. As he sees empty swings swaying to and fro in the early evening darkness, he thinks of Shimura.

It was directed by Akira Kurosawa from a screenplay by Hideo Oguni, Shinobu Hashimoto and Kurosawa. A Toho Co., Ltd., Production. Adults.

WATCH THOSE WAVES!

Abram F. Myers, General Counsel and Chairman of the Board of Allied States Association of Motion Picture Exhibitors, made an important observation in the area of industry semantics this week. In a bulletin from National Allied's Washington headquarters, the sagacious Mr. Myers points out how distributors are introducing new words in the theatre business vocabulary to hide their latest attempts to hold back the playing time of neighborhood situations.

The complete text of Mr. Myers statement, titled "Our Changing Vocabulary," follows:

"The pioneers of this business gave us a vocabulary that was both expressive and accurate. When the downtown theatres wanted to hold back the neighborhood houses in playing time, and the big cities wanted precedence over the small towns, they used a word which accurately described what they were after. They called the lapsed time between runs 'protection.' The privilege which they demanded and received from the distributors protected them from competition for stated periods.

Later on the gangsters and racketeers began to extort money as the price of their 'protection' and so it became a dirty word. When the N.R.A. Code was being drafted, representatives of the producers and distributors insisted that we use 'clearance,' instead. Not liking the secondary meaning attached to 'protection,' we agreed. Nevertheless we realized that the true implication of the term in the movie business, protection against competition, was being obscured.

Gradually in recent years there has been a tendency to drop 'clearance' from the vocabulary. That word has been before the courts too often and they have imposed the condition that, to be valid, clearance must be reasonable as to time and area. And so "clearance" is rapidly being replaced by 'availability.' Availability, the distributors insist, is entirely different from clearance. Availability, they say, merely means the time when a print is available. And, they assert, they are under no obligation to supply a print on the completion of the clearance, if any is specified, or at any particular time.

This would be nonsense except for one tragic fact: The Department of Justice agrees with them.

Now we have a brand new word, at least so far as this office is aware. The good old word 'run' is about to be thrown on the junk heap. The courts, it may be remembered, also have had something to say about runs and discrimination in granting them. Also clearance has been measured from run to run. So 20th Century-Fox in presenting its scheme for a selective, exclusive run after downtown, describes it as the 'first wave.' Perhaps some lawyer in Fox's law firm of Royall, Koegel, Harris & Caskey (with which Attorney General Rogers was formerly associated) has advised the company that whereas it may be unlawful to discriminate in granting runs, it can discriminate in waves with impunity.

All of which brings to mind Sidney Samuelson's warning against being misled by the 'witchery of words.'

Mr. Myers brief but valuable history on the vocabulary used in distribution should remind new exhibitors as well as veteran theatre operators not to be lulled by sweet-sounding words.

ALLIED BOARD MEETING

President Al Myrick and Board Chairman Abram F. Myers have issued the official call for the regular Spring board meeting of Allied States Association of Motion Picture Exhibitors, to be held in the Blackstone Hotel, Chicago, March 28 and 29, 1960.

Every local or regional association regularly affiliated with National Allied has been asked to be represented. Suggestions for the agenda, should be sent to the Chairman of the Board no later than March 16.

MORALS AND MOVIES

(Continued from front page)

believed by the division to be contrary to the proper mental, ethical and moral development of such children.

Assemblyman Younglove stated that passage of the new proposal would give parents throughout the state an authoritative guide to pictures believed suitable for viewing by juveniles. In shifting the proposed classification legislation from the unsuitable to the suitable it was hoped that the industry would strive to produce more pictures for general patronage.

Committee Counsel, James A. Fitzpatrick of Plattsburgh, had this to say relative to the proposals: "It is well known that this legislative committee is deeply concerned with the content and advertising of many current motion pictures. The industry now states that its product is more 'adult' and justifies this by what it seems to describe as a new public attitude toward morality."

It appears that self-appointed as well as official censors are currently launching an all-out effort to control both the content and advertising of motion pictures in this country. This issue will not be settled quickly. Before it does, it will capture a great deal more of attention everywhere.

That the question has reached new proportions is evidenced by Malco Theatres' decision to classify its attractions.

TICKET-SELLING AT HOME

Hats off to 20th Century-Fox for its great promotion campaign for "A Dog of Flanders," which not only will see the Reader's Digest for March carry a \$50,000 full-page ad for the picture, but will feature a cooperative test in the St. Louis area, whereby every Digest copy containing the ad will carry a reduced-price ticket of admission to the Fox Theatre for the engagement of the film.

While the Digest will work to increase its sales in St. Louis — circulation was expected to reach its peak two weeks before the picture opens on March 11 — 20th-Fox and the theatre will conduct an intensive local TV, radio and newspaper campaign.

In taking advantage of a fact long appreciated by mail-order houses — that a coupon takes an ad a giant step further toward a sale — 20th-Fox is showing how unusual ideas can be put to work today at a time when there is more competition for the amusement dollar than ever.

Let's keep our eyes on this noble experiment.

TOA ASKS MERGER SANCTION

Theatre Owners of America is asking the Department of Justice for changes in the consent decrees to sanction theatre mergers. The exhibitor association also is requesting permission for the divorced circuits to produce and distribute pictures with pre-emptive rights.

TOA supported its request that theatre mergers be approved by pointing out that "the critical product situation has created many distressed situations wherein it is no longer economically profitable for theatres in many communities to continue to operate in their present competitive situation as separate business units."

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MISSING THE MARKET

By not taking its fresh merchandise directly to the new local markets of the people, the motion picture distributors are losing tickets sales through the unnecessary aging of product, the Emergency Defense Committee of Allied States Association of Motion Picture Exhibitors charged this week.

In a bulletin (No. 6), titled "Take the Merchandise to the people," the EDC referred to the recent series of articles in the Saturday Evening Post which "sheds light on a population trend and a spending trend that is revolutionizing retail merchandising."

"The Post articles," noted the EDC, "point out that in the present retail market the housewife in the suburbs and nearby small cities and towns will no longer travel to the big city downtown retail stores to do her shopping. To do so takes too much time, is too inconvenient, and too expensive."

"Many housewives and their families have not been down town in the cities for years. In fact, they have a repugnance toward doing so. Despite the fact that these retail buying habits are now firmly fixed, the motion picture industry generally insists upon clinging to the archaic showcase theory of compelling the people to travel to the downtown areas if they wish to see a picture while it is new and fresh," the Emergency Defense Committee bulletin stated.

Citing the New York area as a "prime example," the EDC said that "the old showcase theory persists to the detriment of all production, distribution and exhibition, and that a New Jersey exhibitor leader recently pointed out that at the rate certain pictures are being released, it will probably be three years before the residents of New Jersey would have access to some of the so-called blockbusters."

"Many will be old and stale," continued the bulletin, "and the connotation the public now tags onto pictures will apply: 'A big picture when old is no longer a good picture.' Pictures reaching the residential suburbs of New Jersey over one year after New York are no longer a rarity, proving the system of releasing pictures in the New York area is archaic, wasteful and ill-advised in the present retail market."

"Why," asked the Committee, "should first runs and following runs, some many miles from New York City, be held up months — even years — for a picture to clear the New York first run: The loss to distribution and to the New Jersey exhibitors due to the spoilage inherent in the system, is incalculable. In the present market of rapid obsolescence, the box-office potential of all pictures is subject to swift depreciation. Do the New York first runs gain anything by holding on to their antique clearances in a market

where substantial competition with the outlying districts no longer exists — if it ever did?"

"The answer is no," declared the EDC. "Outmoded clearances or retarded availabilities will not force New Jersey suburbanites, or others who enjoy shopping close to home, to change their new-found and well-liked convenient buying habits."

Concluded the EDC bulletin: "What does result is lost ticket sales for the industry through the unnecessary aging of product. It is time for distribution to sever its old sentimental attachments and adopt modern merchandising methods. Let's bring the merchandise to the people, not force the people to journey to the merchandise, for people want to buy at home where it is convenient. This is the modern development in retailing. We as an industry are hurting ourselves by bucking the trend."

The above is another sound argument by National Allied's Emergency Committee urging distribution to bring its business operations up to date. Will any major distributor refute Allied's argument? Or better yet, which distributor will be the first to institute these needed changes?

THE "OSCAR" CAMPAIGN

With the Academy Award nominations already announced and the Oscar Night Program only a month away (April 4, NBC and CBC networks, 10:30 p.m., EST), exhibitors should already have begun their individual campaigns to help achieve the audience goal of 100 million in this country and Canada. Last year more than 70 million people viewed the colorful ceremony which accounts for millions ultimately spent at the box-office.

In addition to his enthusiasm and energy each exhibitor should have an Academy Awards Program Publicity and Promotion Kit. The radio-TV Oscar show cost is paid for by the producers and distributors. The producers also pay half the cost of the kit and only ask that the "exhibitors pay half its cost and utilize the materials and devote the time and effort of themselves and their staffs to promote the Awards for the benefit of the entire industry." The cost of the kits, to theatres, is only \$3.00.

Each promotion kit contains a 90-foot personality trailer, featuring David Niven, Best Actor Oscar winner last year; nine Academy Award Posters, a composite mat of both ad and scenes; two usher's badges and publicity materials.

Exhibitors may order their kits through any major distributor's salesman or directly from National Screen Service.

**"Conspiracy of Hearts," with Lilli Palmer,
Sylvia Syms and Yvonne Mitchell**

(Paramount, April; time, 116 min.)

Producer Betty Box has assembled three of film-dom's leading actresses for this suspense-crammed Rank production concerning a group of nuns who aid Jewish children escape from a Nazi "transit" camp in Northern Italy during World War II. As the brave Mother Superior, Lilli Palmer — the most familiar name in the cast — is extremely convincing, while Sylvia Syms, as a novice, and Yvonne Mitchell, as a Sister, are first-rate, as usual. There is sharp contrast between the love and tender care shown by the nuns for the children, and the brutal behavior of a German colonel and his lieutenant, ably portrayed by Albert Lieven and Peter Arne, respectively. Only a few touches of humor have been included in this attraction, which in illustrating that the communion of hearts can overwhelm the power of evil, presents some shocking scenes, including the beating of a priest's face until it is bloody; the shooting of both a rabbi and a nun; and the placing of three nuns before a firing squad. The photography is well above par. Location filming took place in the 14th century monastery of La Certosa di Galluzzo and the nearby area just outside Florence:—

The setting is northern Italy in 1943. Next to a convent south of Florence is a "transit camp," mainly for Jewish children, who have been deprived of parents by Nazi persecution. To the Mother Superior, Lilli Palmer, and the nuns, the camp presents a challenge. They feel it is their duty to help the children to safety and do this with the aid of the Partisans. The camp is run by an Italian major, Ronald Lewis, who looks the other way. He is sick of his work and takes an interest in a young and pretty novice, Sylvia Syms, whom he had known earlier in Rome. Groups of children escape from the camp at night via a tunnel. They are met and taken to the convent by nuns. Later they are smuggled out in a truck driven by a Sister, Megs Jenkins. But the Germans begin a tightening-up process and send a colonel, Albert Lieven, to take over the camp. He is assisted by a cruel lieutenant, Peter Arne. The death penalty is threatened for anyone aiding the prisoners and during the next mission, one of the Sisters is killed. Lieven suspects the nuns and hopes to find the partisans through them. The children should be moved from the convent at once, but it is Yom Kippur and the Confessor of the nuns, a priest, Michael Goodliffe, finds a rabbi, David Kossoff, who is working with the partisans, and the Sisters allow him to turn the convent cellar into a synagogue. During the ceremony, the soldiers stride in. The colonel orders the Mother Superior and two Sisters to be shot on the spot, unless Miss Palmer discloses the names of the partisans helping her. She refuses. Lieven allows Arne to beat up the priest, but when the latter starts working on Sylvia, Lewis intervenes. In private he tells Lilli that he is going to kill the colonel. Lieven overhears and arrests Lewis. The Italian firing squad takes aim and fires at Lilli and the two volunteer sisters. Silent astonishment follows. For each member of the squad had decided not to kill a nun. Lewis shoots the colonel and the Italian soldiers kill Arne. Lewis casts a farewell look at Sylvia, then leaves with his men to join the partisans. The children continue their journey to freedom.

A Rank production, it was produced by Betty E. Box. Ralph Thomas directed from a screenplay by Robert Presnell, Jr., based on original material by Dale Pitt. Family.

**"I'm All Right, Jack" with Ian Carmichael,
Peter Sellers and Terry Thomas**

(Lion International, March; time, 104 min.)

Britain's Boulting Brothers have fashioned a biting and mirthful satire on Big Business and trade unions which has appeal for all, but especially those involved in labor-management affairs. The humor varies from sight gags in a candy factory and a nudist camp to subtle barbs at employer-employee relations. Many in England believe the film to have been a factor in Labor's losing the last election. It is easy to see why. Ian Carmichael is perfect as a naive young gentleman who wants to be an executive in industry, but who winds up a worker and a national hero — all because he admits his shop steward called a strike because he sped up his output. The fact is the eager Carmichael did this unwittingly for a time-study man. Peter Sellers is excellent as the poker-faced Marxist shop steward. Production values are high. Photography is expert, especially the scenes in the nudist colony, which are quite inoffensive:—

When Ian Carmichael is discharged from the Army, he finds his elderly father residing in a nudist camp. This life doesn't appeal to Carmichael, an amiable screwball, who sees his future as an executive in Britain's industry. When Big Business doesn't appreciate him, he seeks the advice of his uncle, Dennis Price, head of an arms factory, and his aunt, Margaret Rutherford. Price, planning a shady get-rich-quick deal with his partner, Richard Attenborough, uses his vague nephew as a pawn. When Carmichael is installed incognito as a worker in his uncle's factory, the already uneasy labor-management relations rapidly deteriorate. Leading the workers is a veteran trade union man, Peter Sellers. Attracted by the charms of Sellers' daughter, Liz Fraser, Stanley accepts an invitation to lodge at the shop steward's home. With the unsuspecting help of the personnel manager, Terry Thomas, Price puts his plan into action. It results in the workers striking, and a big order from an Eastern customer being switched to Attenborough's factory. However, the plan gets out of hand when Attenborough's workers strike in sympathy. Stanley becomes a national hero when the papers report that the first strike was called because he worked too hard. Sellers, for the first time, finds himself the victim of a "strike" when his wife, Irene Handl, walks out on him. Carmichael, ejected from the Sellers household, is asked to appear on a TV panel show called "Argument," with Sellers, his uncle and the Eastern arms contractor, Marne Maitland. When Attenborough tries to bribe him, Carmichael realizes how he has been duped. A riot ensues in the studio when he tells the true story of the manufactured strike. But, as usual, Carmichael is the scapegoat. After being scolded and placed on probation by a judge, for causing a breach of the peace, Carmichael decides to return to his father — and the untroubled world of nature.

It was produced by Roy Boulting. John Boulting directed from a screenplay he wrote with Frank Harvey and Alan Hackney. Family.

**"Angry Island" ("Kajikko") with
Kazuo Suzuki, Shigeo Tezuka and
Yasuo Tsuchiya**

(Bentley, March; time, 90 min.)

Brilliantly filmed in CinemaScope and Eastman-Color, this gripping Japanese entry, based on the true story of boys enslaved by fishermen as late as 1951, can make a strong second half of a double bill — even in places where Nippon films are a rarity. If properly exploited it could top the program. Sixteen important Japanese civic and professional groups endorsed and recommended the film which should appeal to all but the very squeamish. For it is a grim tale. The boys, as young as 11, obtained from reformatories and parents too poor to raise them, are beaten, starved, and one is even placed in a small cage to die of starvation. Their work is to row for 16 hours daily in the turbulent Inland Sea. In an attempt at objectivity, it is shown how the fishermen live from hand to mouth, and that the real villain is poverty. Director Seiji Hisamatsu has achieved realistic portrayals from the boys, especially from Kazuo Suzuki and Shigeo Tezuka. Subtitles are unusually good and the expert cinematography includes, in addition to great closeups of the youths, some wonderful views of the Inland Sea:—

The setting is one of the islands in the Inland Sea of Japan, noted for its scenic splendor. Seven boys arrive by boat, led by a slave trader. Teruo Shibata and Shigeo Tezuka have been sold by their parents. Five others are from a reformatory — Yasuo Tsuchiya, Shigeaki Goto, Kiyoshi Komiyama, San-kichi Ishihara and Yukio Akiyama. No time is lost in putting them to work rowing the fishermen's boats. Manipulating an oar in the swirling sea is backbreaking work. If they rest they are beaten. At night the exhausted boys, given scanty meals, must sleep on the floor without mosquito netting. Veteran rowers on the island were Kazuo Suzuki known as the Malaya Bear, and his friend, Gen Sato, the latter quartered with Akiyama. For stealing sardines, Sato is imprisoned by his master in a small bait-basket without food. Suzuki works nights on his own time for a week to get Sato some gruel, but the underfed Tsuchiya robs him of it, unaware that it is for Sato. But Tsuchiya, becoming aware that the brutalized Suzuki retains some human warmth for his friend, Sato, is touched and repents. He plans to rescue Sato and flee the island with all the boys. Suzuki throws in with them and his hatred of Tsuchiya dissolves. Zero hour is the night of the Lantern Festival. The boys find Sato dead of starvation, carry the body and place it on his master's bed. The boys start their escape. Suzuki is caught carrying his dead friend, while the others speed out to sea in a motor boat. Suzuki is beaten, tied and left virtually dead by the fishermen. Terumi Futagi young daughter of the village schoolmaster, Masao Oda, finds Suzuki, and persuades her parents to take him home and nurse him back to health. Meanwhile his friends have made good their flight. When police, welfare officials and newsmen arrive there to investigate, the brutal master justifies his conduct on the ground of ancient tradition. But public outrage overcomes tradition and the boys hereafter are to be paid wages, sent to school and treated better.

A Mac Krim Production. Masafumi Soga was producer and Seiji Hisamatsu directed from the screenplay by Yoko Mizuki, based on Mizuki's original story, "The Rowers." General patronage.

**"When Comedy Was King," with
Charlie Chaplin, Laurel & Hardy,
Buster Keaton, etc.,**

(20th Century-Fox, March; time, 81 min.)

A well-selected and edited compilation by Robert Youngson of some of the best silent comedies of the 1920's, resulting in a fine supporting attraction, which in some situations, can stand by itself. Older patrons who can reminisce, and young filmgoers who want to see the work of the early masters, will be most interested. Featured is the artistry of the early greats — Sennett, Capra, Stevens, McCarey and Roach — starring Chaplin, Keaton, Laurel and Hardy, Gloria Swanson, Turpin, Langdon, Beery, Chase, Arbuckle and numerous others. The fun is varied, illustrating both slapstick and the subtlety of satire. Youngson has added much to the attraction via Ted Royal's appropriate music:—

The film is divided into seven parts. In Part One, which also serves as a background for the main titles, Charlie Chase and family visit a neighborhood theatre of the 1920's. After a series of mishaps, they finally watch the screen, where the main body of "When Comedy Was King" is presented. Part Two, "The Good Old Days at Keystone," features Mack Sennett's old Keystone Studio. Here, a 24-year-old newcomer, Charlie Chaplin, appears in three condensed adventures, which in one year were to make him the world's most famous comedian. Seen next are two other Keystone immortals — madcap Mabel Normand and her roguish partner, Roscoe "Fatty" Arbuckle. The final visit to the Keystone Studio is with suave villain Wallace Beery and a lovely heroine named Gloria Swanson, who was Mrs. Beery in real life. Gloria is tied to the tracks in "Teddy at the Throttle," the film which catapulted her to fame. Part Three, "The Immortal Baby," deals with the work of Harry Langdon, the eternal trustful infant in a wicked wised-up world. Part Four, "Hal Roach: In and Out of the Twenties" examines Roach's inventive comedy, "It's a Gift," starring Snub Pollard, the brash little fellow with a Kaiser Wilhelm mustache worn upside down. Part Five, "The Great Stone Face" stars Buster Keaton, who is blasted by a mad bomber and chased by an entire police force, yet carries through it all "a face as still and as sad as a daguerrotype." Part Six introduces "The Wacky World of Mack Sennett," featuring sight gags. In "The Frozen North" Ben Turpin, the master of sledge hammer satire, meets up with an igloo village of Sennett Bathing Beauties. Billy Bevan pushes his jalopy and innocently picks up every other car along the curb in a situation created by a Sennett gag writer, Frank Capra. The famed Sennett chase is shown both on flat land and the sheer face of a cliff. The comedy surprise is illustrated by an episode concerning a peeping tom and a pair of lovers in what appears to be a bathtub for two, but turns out to be a sofa. Part Seven, "The Fiddle and Bow," is devoted to Laurel and Hardy. In 1928, with Leo McCarey as supervising director, George Stevens as cameraman and Jimmy Finlayson as supporting player, Laurel and Hardy turned out "Big Business," which has Finlayson tearing apart the comedy team's auto while they destroy his house.

Produced and written by Robert Youngson. Music composed by Ted Royal and arranged by Royal and Charles L. Cooke. Family.

NEWSPAPER AD CENSORSHIP: PHANTOM & FORTHRIGHT

America's newspapers, renowned for campaigning to protect their own rights, are, in many situations, censoring the ads of motion picture theatres.

It is understood that newspapers are demanding changes in ads more frequently, and that in many instances the ads have been approved by the MPAA Advertising Code Administrator's office.

One daily reportedly insisted that a black swim suit be substituted for the white one worn by Elizabeth Taylor in an advertisement for Columbia's "Suddenly, Last Summer."

Adolph Herman, who controls the Fine Arts Theatre in Hempstead, Long Island, N. Y.; the Jewel in Brooklyn, N. Y. and the Far Hills in Dayton, Ohio, took a display ad in the New York Times recently to outline the problems facing himself and other independent Long Island theatremen. In an interview Mr. Herman said he was the victim of "phantom censorship," because a daily newspaper on Long Island had been amending or deleting portions of advertisements for foreign films playing in his theatre without notifying him. This action, charged Mr. Herman, is reducing his receipts. He even cannot identify the person or persons responsible for making last-minute changes in his ad copy.

In Akron, Ohio, the Beacon Journal is now censoring movie copy, reported The Independent Theatre Owners of Ohio. The association's newsletter noted that the Journal had mailed a letter to motion picture advertisers on February 10, on the subject of "Objectionable Advertising." The newspaper said it would not accept advertising with illustrations that in their opinion, are not in good taste.

Comments the ITOO bulletin: "It is a strange situation when a newspaper of the stature of the Akron Beacon Journal will take it upon themselves to censor movie advertising, when they themselves so jealously guard their rights of free speech. They are saying: 'We will judge your work but No One must judge ours.'"

Aware of the increasing severity of the situation, the advertising executives of the major film distributors have begun to confer on the subject among themselves and with several leading exhibitors.

Whether phantom or frank, ad censorship is unpleasant and costly to both parties.

It is hoped that this issue can be settled amicably throughout the nation, for the exhibitor and the newspaper publisher have a long and wonderful record of enhancing each other's business. This relationship must be maintained.

BINDERS AVAILABLE

Special binders which clamp copies of *Harrison's Reports* in place on the wide margin without making it necessary to punch holes in them, may be purchased by writing to the office of this paper at 1270 Sixth Avenue, New York 20, N. Y.

The cost to subscribers in the United States is \$2.25 per binder, parcel post prepaid.

The cost to Canadian subscribers is \$2.50 per binder, parcel post prepaid. The cost to all other foreign subscribers is \$2.00 per binder, plus the parcel post charges.

28-DAY CLEARANCE CUT TO 14 BY UNIVERSAL IN MINNEAPOLIS

While independent theatre exhibitors are urging distributors to let them have product while it is still fresh, Universal once again has taken a step in this direction in Minneapolis, it is learned.

Releasing "Pillow Talk" to the earliest subsequent run neighborhood situations in Minneapolis on 14-day availability instead of the usual 28-day proved highly successful for Universal, which had set stiff terms on the attraction. It is reported, however, that exhibitors also benefitted.

Now the exchange is said to be releasing "Operation Petticoat" on the same basis — on 14 days availability and the same terms — a \$1,750 guarantee for 11 days against 40% for the first 11 days and 35% thereafter. Eight of the nine potential houses have taken the picture and both distributor and theatre-men are expected to fare quite well.

At the Minneapolis down town first runs, "Operation Petticoat" and "Pillow Talk" ran five and four weeks, respectively, at advanced \$1.25 admission. Both hits could have remained down town, but had to make way for other bookings.

The neighborhood theatres in the earliest availability have raised their prices from 85 cents to \$1 for "Operation Petticoat," as they did for "Pillow Talk."

Obtaining product earlier is not, of course, the exhibitor's only requirement. He must be able to buy a film at a price which will allow a decent profit. Then — after the promotion work is done and the ads placed — there still remains the question: "Will the public buy it?"

A. F. MYERS BACKS MPI PLANS

Joining Ben Marcus, Allied leader in Milwaukee, in urging support of Motion Picture Investors is Abram F. Myers, National Allied general counsel and board chairman.

Mr. Myers, in a bulletin to Allied States members, now concedes he was lukewarm to MPI as the plan was initially presented because of a feeling that minority stockholders usually are ineffective. Since the Marcus plan to acquire the cream of post-1948 films has been adopted by MPI, Mr. Myers feels "that MPI is in earnest in its new objective and deserves the support of the exhibitors."

Advising that no heed be paid to those hinting restraint of trade in MPI's plan, the Allied counsel points out that the exhibitor investors seek to acquire pictures to exhibit them, rather than keep them away from television.

THEATRE LOANS

Motion picture theatres, under a new rule, now qualify for loans from states and local development firms organized under the Small Business Investment Act.

The Small Business Administration has adopted a new ruling allowing development company loans for "construction, conversion or expansion of physical recreational or amusement facilities, such as bowling alleys and theatres."

The SBA meanwhile revealed it has approved a \$34,000 loan to Triangle Drive-In, Rockwell City, Iowa. It was the only theatre listed among the 250 companies receiving SBA loans totaling \$11,866,000 during January.

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Editor

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No. 11

SPOTLIGHT ON ETOBICOKE

The great possibilities of the toll TV medium were being extolled once more this week by the supporters of the various pay video systems. Sparked by the interest shown by the consumers in a suburb of Toronto, Canada, two companies may soon place their coin collection boxes atop television sets in the U. S.

Paramount's Telemeter—the system now being tested in Canada—may start doing business in Rego Park, N. Y., while Zenith, in cooperation with another "important" company, may "within weeks" disclose plans for a large-scale operation of its Phonevision in a major American market.

Phonevision broadcasts "scrambled" or coded, TV and audio signals over existing channels, so that FCC approval will be necessary. Under FCC rules, three-year tests of broadcast pay TV must be conducted in four-station markets. There are 28 areas in the country.

Zenith Radio's president, Joseph S. Wright, believes that "there never was a more propitious time for us than right now when the public is so extremely sensitive about the whole medium of television and the quality and calibre of its programming."

All amusement industry eyes have been on the West Toronto township of Etobicoke since February 2, when Telemeter started its operations via coaxial cable installed on utility poles and underground conduits by the Canadian Bell Telephone Company.

Although the coin-collecting crews won't be emptying the little boxes atop the sets until some time next week, Famous Players Canadian Corp., Ltd., franchise holders for the Paramount-owned international Telemeter, is tremendously optimistic. Some 1,000 homes have subscribed, paying \$5 for the installation and \$1 each time for a choice of two first-run films. Saturday and Sunday children's matinees are 25 cents. Approximately 3,000 Etobicoke residents are said to have signed up, and only a temporary shortage of TV set attachments has prevented their being able to add to the top-of-the-set boxoffice.

The Etobicoke area being wired for Telemeter service covers 13,000 homes. Adjacent to it are an additional 27,000 that can be served by expanding the present system. TV sets are reportedly owned by 96% of these 40,000 homes.

In evaluating the Telemeter situation there are many factors in its favor, so far as the subscriber is concerned: 1. There is a choice of three pay channels. Sample selection: Sunday evening, Feb. 28, "Journey to the Center of the Earth" or "The Nun's Story" or a major hockey match live from New York's Madison Square Garden; 2. It is a pay-as-you-play operation. (Phonevision in Chicago, in 1959, billed end of the

month; Palm Springs' Telemeter was also pay-as-you-view in 1953; a flat monthly fee was charged in the 1957 Bartlesville experiment); 3. There are no commercials and the film is not scissored to allow more ad spots; 4. Unlike "free" TV, which offers its old Hollywood features at a late hour, Telemeter is presenting features at 7 and 9 p.m.; 5. System allows family to see new pictures cheaper than theatre-going and without added costs of baby sitter or parking; 6. It is

(Continued on back page)

THE STRIKE

The strike is on at the Hollywood studios. On Monday, labor went ahead with its threatened walkout, the first all-industry shutdown in the film capital's history.

What led the Screen Actors Guild to use its most powerful weapon, the strike, at a time when the industry was still fighting to remain alive? The actors, along with everyone else in the film business—as well as most of those outside of it—had seen the devastating effect of the initial sell-off of features to TV. If the studios still wanted to cut everyone's throats by selling the post-1948's, the actors decided to soften the blow by sharing in the huge but bitter melon, estimated at between 350 and 500 million dollars. The producers contend that if the actors receive a slice, it would be as if they were paid twice for the same job. Conversely, the actors note that as far back as 1948 they pointed out that working on theatrical films was one job, films for TV, another.

Milton Rackmil, president of Universal, declared at a press conference following his company's signing with the Writers and Actors Guilds and thereby cracking the producers' solid front, that "as long as a deal could be made under which we both could live, he saw no reason not to come to an agreement with the unions." He said he had moved on his own after he discovered the other majors would not even discuss the issue of payments with the guilds.

S. H. Fabian, chairman of the American Congress of Exhibitors, late last week urged both sides to keep negotiating, to postpone the strike and extend the talks if necessary. He stressed the fact that the ACE, as representative of all U.S. exhibition, had a "two-and-a-half billion dollar investment in theatres" which would be irreparably damaged by the strike. ACE offered to mediate. This offer has not been accepted.

The strike is on at a time when business is on the upswing, when differences should be settled and a united campaign toward increasing ticket sales should be the order of the day. It is hoped that talks are resumed quickly, and that the cameras roll again before more harm is done.

**"Can-Can," with Frank Sinatra,
Shirley MacLaine, Maurice Chevalier
and Louis Jourdan**

(20th Century-Fox, Special; time, 131 min.)

Jack Cummings' Todd-AO—Technicolor production of Cole Porter's "Can-Can," is a good entertainment which, despite its lavish wraps, lacks that extra punch which should mark a hard-ticket offering. Shirley MacLaine and the spectacular dances staged by Hermes Pan are the big plus factors in this attraction, which has Louis Jourdan also making the most of a weak script. Sinatra and Chevalier—whose names, along with Porter's—will mean the most at the boxoffice, can do little with the poor material provided them. Based on the Abe Burrows musical comedy—the one which saw Porter steal his own hit tunes of the past to provide most of the songs—the plot revolves about a female cabaret owner in Paris of 1896, who attempts to stage the then illegal Can-Can dance in her cafe; her woman-chasing lawyer; a handsome new jurist who takes a liking to her, and an old judge who enjoys life. The dances are brilliantly executed. In addition to the frenetic Can-Can, two numbers are noteworthy: a wild Apache dance with Shirley and five men, and a Garden of Eden ballet, featuring Shirley and pert Juliet Prowse. Of the songs, "C'est Magnifique," "You Do Something To Me," "I Love Paris," and "Let's Do It" are presented with spirit, even though they have lost much of their freshness through their tremendous exposure. The Todd-AO process helps capture the carefree and expansive mood:—

The setting is 1896, in Paris' Montmartre district. Frank Sinatra, a lawyer and Maurice Chevalier, a judge; are seated in Shirley MacLaine's Cafe Le Bal du Paradis when the Can-Can—an illegal dance—starts. At this point the police raid the place, despite the fact that Sinatra has assured Shirley that he had fixed the constabulary. The Can-Can dancers are tried in Chevalier's court, where he presides, aided by a veteran associate and a new justice, Louis Jourdan. The last named, who signed the complaint, is shocked to find that the only arresting officers present in court claim they never watched the dance. Jourdan arranges for the Cafe to be raided again. He even has a photographer planted there. When he poses as a wine taster to obtain a list of bribes and bribed from naive Shirley, his identity is pointed out to her. Shirley thinks she has won him over and allows the Can-Can to go on. The place is raided. Jourdan, realizing that he has been guilty of what amounts to entrapment, lets her go. The next afternoon Jourdan proposes marriage. Chevalier tells the young jurist the proposed marriage will kill his career. Sinatra has Chevalier throw a party for the enaged couple and invite every stuffed shirt in Paris. Sinatra then gets Shirley drunk, has her sing a risque song. It is received in stony silence. Shirley, humiliated, flees the party. She next tricks Sinatra into holding the deed of her cafe; performs the Can-Can, and Sinatra is arrested. Realizing she loves Sinatra, Shirley fails to produce the deed showing he is the legal owner of the cafe. The Legion Against Vice wants somebody prosecuted. Chevalier suggests the ladies catch the dance at the club that night. The women love it. Jourdan realizes he has lost Shirley to Sinatra. Shirley is arrested. She finds Sinatra is sitting in the police van waiting for her, having rigged the arrest. Sinatra finally hints that he will marry Shirley.

It was produced by Jack Cummings and directed by Walter Lang. The screenplay by Dorothy Kingsley and Charles Lederer was based on the musical comedy by Abe Burrows.

Family.

**"Heller in Pink Tights," with Sophia Loren
and Anthony Quinn**

(Paramount, March 7; time, 100 min.)

There's plenty of the right ingredients to make a worthwhile program topper of this Technicolor story about a traveling theatre in the West of the 1800's. How helpful the unusual title will be is doubtful, however. Sophia Loren, in her initial Western and blonde for the first time, is extremely competent as the gold-digging Continental actress. Anthony Quinn, as the theatre owner who has eyes only for Sophia, is very convincing, and Steve Forrest portrays a cynical, fearless hired gunman skillfully. Eileen Heckart is outstanding as the actress-mother who won't admit daughter Margaret O'Brien is 20. As an ingenue in love with Quinn, Miss O'Brien turns in one of the leading performances of her adult career. Two other names which should help at the box-office are Ramon Novarro, as an underworld leader, and Edmund Lowe as a veteran character actor. Suspense fills most of the beautifully mounted footage and there is a great deal of comedy relief. The color cinematography is grand. A wonderful effect is achieved by having drably costumed Indians fling yards of brilliantly tinted cloth across the big screen while pillaging a show wagon:—

Followed by bill collectors, the Healy Dramatic Company, comprising two show wagons, arrives in Cheyenne—some time in the early 1880's—to play at the West's grandest theatre. Continental actress Sophia Loren and owner-manager Anthony Quinn head a troupe that includes Margaret O'Brien as ingenue; her mother, a character actress, Eileen Heckart; and a grand old Shakespearean ham, Edmund Lowe. Theatre owner George Mathews, welcomes them all, but sees only Sophia. She is impressed by a violent gunman, Steve Forrest. Quinn, who loves Sophia, knows her roving eye. The Players rehearse Offenbach's "La Belle Helene." Mathews complains that it won't satisfy blood-and-guts Cheyenne. So Sophia plays the old classic, "Mazeppa"—the boy-hero tied to a horse that gallops around the theatre and onto a treadmill. Sophia is sensational. Then an old creditor arrives. Sophia collects the night's take from Mathews to pay the show's debts. Instead of handing over the money, she then risks all on a poker game with Forrest—puts herself up as collateral—and loses. The penniless troupe flees town. Forrest overtakes the actors, joins them, as they fear Indian trouble. Forrest kills two Indians, but a third escapes, not before slaying the drivers. Forrest leads the company's escape on horseback. Indians plunder and burn the camp. Reduced to a few provisions and their horses, the troupe heads through mountains and blizzards toward the southwest town of Bonanza. Meanwhile, a gunman trailing Forrest shoots Quinn in error. Quinn recuperates at a trading post. He suspects Sophia and Forrest of a love affair. Forrest learns that his arch enemy, Ramon Novarro, runs Bonanza. Novarro owes Forrest \$5,000 for hired killings. Sophia is able to get the money from Novarro, but uses it for a new theatre, the Healy, at Bonanza. The troupe re-stages "Mazeppa." Forrest steals backstage opening night, meets Sophia and learns where his money went. She promises to repay him, and he sees she loves Quinn. After outcuffing Forrest in a fight, Quinn helps him to escape from the theatre where Novarro's men await him. Sophia finally gets Quinn to propose marriage.

It was produced by Carlo Ponti and Marcello Girosi. George Cukor directed from a screenplay by Dudley Nichols and Walter Bernstein based on the novel, "Heller With a Gun," by Louis L'Amour.

Family.

**"The Chasers" with Jacques Charrier
and Charles Aznavour**

(Gaston Hakim Prods., March; time, 75 min.)

The art of "picking up" women and the basic unhappiness of those forever practicing the art is spelled out in this graphic account of a Saturday evening in the life of two young Frenchmen, active woman-chasers. One of the pair, handsome Jacques Charrier—better known to the world as Brigitte Bardot's husband—shines as a Don Juan who actually is seeking the "one girl" suited for him. The other man is a timid, unattractive bank clerk Charrier allows to accompany him on the chase one evening. The clerk is sympathetically enacted by Charles Aznavour. Almost all of the bevvy of pretties the two encounter render first-rate portrayals, be they of proper or improper gals. Outstanding are Dany Robin, Estella Blain and Dany Carrel. Jean-Pierre Mocky, the 29-year-old director-writer of this French import—available both dubbed and subtitled—has fashioned an excellent commentary on a section of France's youth. The no-holds-barred feature contains several fleeting scenes of "the chasers" fondling young women's breasts, even on the street in the process of the pick-up. There are many laughs throughout the picture, which constantly holds the viewer's interest. The photography is fine:—

It is a Saturday night in Paris. Two young men, Jacques Charrier and Charles Aznavour, both in the pursuit of "l'amour," meet on the banks of the Seine. Charrier is a youthful Don Juan, experienced in the game of easy love, but subconsciously in search of the "ideal" woman. Aznavour is a timid bank clerk who simply wants a girl—any girl. On an impulse, Charrier invites the little clerk to accompany him, and the two zoom off in Charrier's convertible. At the Invalides Air Terminal, they meet a young woman, Dany Robin, who apparently is seeing her husband off. Amiably, she joins them, and eventually invites them up to her apartment. Aznavour is pop-eyed with admiration for his new buddy's technique, but his eager anticipation is abruptly squelched when he is dragged away by Charrier, who suddenly realizes the set-up is not for them, since Miss Robin also uses the air terminal to make friends. Later, in a cafe in Saint Germain-des-Pres, the young men connect with lovely blonde Estella Blain and pert Dany Carrel, who give promise of delightful diversion. But Estella runs off when her current flame meets them, tells her he is through. In the Champs Elysees, two lovely Swedish students living in Paris—blonde Margit Saad and a brunette, Inge Schoener, who turns out to be a lesbian—team up with the boys and take them to Montmartre, where Charrier meets Anouk Aimee, a pretty girl crippled by polio. He leaves her, once again disappointed. Charrier next rejoins Aznavour who is accompanying the Swedish girls to a party. At this wild affair he meets Belinda Lee, a young voluptuous blonde hopelessly caught in a whirlpool of fast living. She tries to establish an honest relationship with Charrier, but can't. In total disillusionment, he rejects her and leaves. Meanwhile Aznavour has met a nurse, Nicole Berger, who, like him, has wandered unwittingly into the party. They leave the place together, happy for the moment. Charrier drifts back to his old haunts, hoping the next pick-up will be the girl of his dreams.

A Gaston Hakim production written and directed by Jean-Pierre Mocky.

Adults.

**"Nude in a White Car" with Marina Vlady,
Robert Hossein and Odile Versois**

(Trans-Lux; March, time 87 min.)

This inexpensively-produced suspense import from France suffers from two inadequacies—a lack of sufficient action and a poor dubbing job. Otherwise the attraction solidly hits the mark. The gripping story concerns a young TV actor's search for the scantily clad blonde beauty who picked him up one night in a white Cadillac, seduced him, and then ordered him out of her car by gunpoint. The TV actor, ably played by Robert Hossein, the young film-maker who directed and produced the thriller as well, quickly narrows his search to two strikingly beautiful sisters, who not only take him into their home, but let him manage their record store. Which of the beauties nightly drives along the beach seeking men is not revealed until the very last scene. The picture, also available with subtitles, is actually a family affair. The comely lasses—Odile Versois and Marina Vlady are sisters off the movie set, while Hossein is married to Miss Vlady. Both of the women give commendable portrayals. The "nude" of the title is an out-of-focus split-second shot of the upper half of a woman's unclad torso. Production values are fairly good and the photography is expert:—

On a dark summer night, a well-known young television artist, Robert Hossein, wanders along a beach road on the French Riviera. He is out of work. A white Cadillac pulls up beside him, and a charming feminine voice offers him a lift to Nice. Hossein accepts, and is mildly surprised when his unseen driver turns off the road. He finds himself suddenly drawn into an intimate embrace. Moments later, Hossein is rudely ordered from the car. When he protests, the mysterious stranger reinforces her demand at the point of a gun. He gets out of the car, which roars off. He manages to catch a quick glimpse of the license plate. The following morning, anxious to confront the car's unknown owner, Hossein manages to trace her identity, and finds the address to be an isolated villa near Nice. He recognizes the Cadillac in the driveway, and a maid, Helena Manson, takes him to the mistress of the house, Odile Versois, a beautiful young woman who is mystified by Hossein's accusation. He replies that if she is not the guilty one, someone else must have driven the car. Helene assures him that this is impossible as the only other occupant of the house is her sister, Marina Vlady, who has been confined to a wheelchair, through a polio attack, since she was fifteen. Introduced to Marina, Hossein is puzzled to note a strong resemblance between the sisters. Marina recognizes him as a TV star. She insists that he stay for dinner and spend the night at the villa. The next day, at Marina's prompting, Odile offers Hossein the job of running a new record shop. Because he still hopes to solve the mystery of the girl in the car, Hossein accepts the job—and remains at the villa. His decision is also influenced by a strong attraction he has begun to feel for Odile. Hossein's life soon turns into a bewildering nightmare of strange suspicions. Each night the Cadillac is taken out, but he is unable to identify the driver. He becomes enmeshed in a triangle of passion, love and intrigue. He accuses Odile of framing her sister, and of being the girl who picked him up. She leaves the villa. Soon afterwards he finds Marina standing up. She finally admits she always had the use of her legs. Suddenly Marina and her wheelchair go crashing down the stairs. As she pleads for help, then screams that she cannot use her legs, Hossein walks past her and starts another walk along the beach.

A Champs Elysees Production, it was directed by Robert Hossein from his screenplay based on a novel by Frederic Dard.

Adults.

FILM CLASSIFICATION FACTS

The Motion Picture Association of America this week went to bat in New York State, hitting a film classification bill that had been introduced in Albany.

The Association, "in an effort to put 'film classification' in its proper perspective," mailed to every member of the New York State Senate and Assembly a copy of a four-page fact sheet entitled, "A Wolf in Sheep's Clothing . . . Motion Picture Classification by State Censors."

The fact sheet examines certain theories proposed by the advocates of film classification, namely—that classification will help reduce juvenile delinquency; that because parents cannot review all films, they need somebody to assist them; that classification "ratings" will be objective, accurate and authoritative; and that state classified films "suitable for children" would be assurance to parents that they were good films for their children. All of these theories are struck down by facts pointing out: that many foreign countries where classification has been operative for years still have high rates of juvenile delinquency; that already some 20 national organizations are rating films and ratings are published in a number of national publications; that classification ratings are highly variable and few conscientious educators would presume to make blanket judgments on "good film fare" for all children.

Concludes the fact sheet: "Classification of films, then, is no antidote to juvenile delinquency. Let all sober-minded citizens who are deeply concerned with this major social problem of our day, support the legislation for improvement of schools, better housing, more effective community services for family rehabilitation, and other measures truly designed to attack the causes of juvenile delinquency.

"And let us," the MPAA sheet advises, "continue to oppose measures for film classification and other forms of censorship which, no matter how well-intentioned can only result in a weakening of those freedoms of mind and communication which represent our greatest democratic strength."

Presenting the facts is of most importance in persuading law-makers, and the MPAA has put forth a compact but excellent information sheet which should be circularized widely at a time when legislators everywhere are closely watching developments in New York State.

A GOOD SIGN

A drop in time spent viewing old Hollywood feature films contributed to a 23.1% decline in televisioning during the last quarter of 1959, compared with the corresponding period of 1958, according to Sindlinger & Company, business analysts.

Television suffered the greatest decline among broadcasting and print media in per-capita time spent, with newspapers registering a gain of 14.3% in the final three months of 1959, the survey reports.

Now if only those post-1948 Hollywood features can be kept off TV.

SPOTLIGHT ON ETOBICOKE

(Continued from front page)

a seven-day operation. Toronto theatres currently are closed on Sundays.

Those reticent about calling the test, which only started two weeks ago, a success, are asking: 1. Isn't it much too early (the take hasn't even been counted yet) to tell? 2. Will the system be able to come up with a steady flow of attractive and diversified programs? 3. Will they love it in the spring and summer as well as in the cold, cold winter when they are content to stay home? 4. Won't there be censorship problems? (There already is in Toronto, where "Room at the Top," already scheduled for Telemeter, is "restricted" to adults—or those 18 or over. Trans-Canada Telemeter intends to start the picture late in the evening.

The biggest question to exhibitors, of course, is the effect on the local theatre.

It is reported that the neighborhood situations in the Toronto suburb have not been hurt. There are two houses, the Westwood (994 seats) and the Kingsway (697 seats), at 85 cents top, both owned by Nathaniel A. Taylor, operator of some 80 theatres in Ontario. He's in accord with Telemeter's plans, it is reported.

Telemeter has always welcomed exhibitor franchise holders. In other Canadian situations, owners of circuits or independent operators are to have the first chance of refusal of Telemeter terms. "This will be based on their past five years' earnings—audited by the proper authorities, of course—and if they so elect to join Telemeter on a partnership or share basis."

There are many predictions that in less than a decade—some say five years—toll TV will rank as a full-fledged entertainment medium in competition with "free" television and theatres.

Although much space has been given here to the latest events of toll-a-vision, it is believed that many months will have to elapse before Telemeter in Canada can be said to be a profitable venture for its backers. The effect on theatres cannot be judged for a while either.

American motion picture theatre groups would do well to employ an independent research firm in the near future to visit Etobicoke and study the effect of Telemeter on the town's movie-going habits.

It can be expected, however, that exhibitors opposed to pay TV will at this time renew their efforts to fight it on the local level.

LEGAL AID BEFORE NLRB

The National Labor Relations Act "is a complicated highly technical piece of legislation" warns Abram F. Myers, board chairman and general counsel of Allied States Association of Motion Picture Exhibitors, who has penned a detailed analysis of the recent NLRB decision in the New Jersey case involving a projectionists union's effort to force Stanley Warner to fire a boothman suspended by the union.

Mr. Myers cautions exhibitors to consult attorneys familiar with the labor law before setting the complicated NLRB machinery in motion.

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ALLIED MAKES CASE FOR EXHIBITORS SHARE IN SALE OF FEATURES TO TV

It is highly unlikely that when the Hollywood strike is settled, the exhibitors will gain anything except having their chief source of product made available once more. In fact, some observers think the producer-distributors may, as is done in other industries, raise their prices.

Nevertheless a good case for exhibitors receiving a share of the profits from the sale of theatrical films to TV has been presented by the Allied States Association of Motion Picture Exhibitors, in a bulletin signed with the initials of Abram F. Myers, the association's general counsel and board chairmen.

"Exhibitors," argues the bulletin, "have a better case than the labor organizations" when it comes to sharing in the earnings of the film companies from the marketing of their old pictures to TV.

"The films were produced specifically for showing in their theatres," it states. "If the theatres had not been there to exhibit them the pictures would not have been made. The writers, actors, technicians and laborers would not have been hired. The producers would have remained in whatever business they were in before and would not have grown wealthy on film rentals."

Should the strike succeed and the post-1948 films are sold, asserts the bulletin "everybody stands to gain but the exhibitors, who, together, constitute the Atlas that has carried the industry through the years."

"If the exhibitors are left out when the spoils are divided, a great wrong will be done." But, the bulletin asserts, "it will be more than a mere act of omission. The exhibitors will not merely suffer the loss of something they never had and never expected to receive. The act that makes a division of the spoils possible — the sale of the films to television — will deal the exhibitors a stunning blow from which many will not recover."

Exhibitors are seen at a disadvantage in that they cannot "call a 'strike'," i.e. a nationwide boycott of films." It is further stated that "if legally unobjectionable, it would be impossible to persuade all exhibitors to act in unison."

The bulletin adds that, "to be fair, we should concede that some who might like to join in such a movement could not do so because the moment they close their theatres their income ceases" since "there are no strike benefits for business men."

"Nevertheless," maintains Mr. Myers, "with equities greater than other parties to the strike, spokesmen should not hesitate to advance the exhibitors' claims."

Pointing out that "the only organization that can presume to speak for all exhibitors is ACE," Allied holds that "it would seem wholly appropriate for it to notify the parties to the strike that the exhibitors must be included in the division of the proceeds of any sale of post-1948 pictures to television."

"Some may say that, in view of the exhibitors' admitted weakness when it comes to enforcing their demands, this would be a hollow gesture," the bulletin says. "But it might serve to warn other elements to stop, look and listen before heaping so great a wrong on the exhibitors as the sale of the pictures to TV would be. Also it might admonish them to cling to the markets they have exploited so successfully for many years, rather than to sacrifice them while reaching for another which admittedly is in the second hand business and cannot now and never will be able to acquire the industry's products as they issue from the studios."

Mr. Myers sees the exhibitors "sweating out a strike, the issue of which concerns them gravely" yet possessed of "neither voice nor influence in the struggle." He views the strike as "the greatest calamity ever inflicted upon the exhibitors."

(continued on last page)

MEMPHIS THEATRES VOLUNTEER TO CLASSIFY FILMS IN ADS

A voluntary film classification plan under which the "Green Sheet" ratings of the Film Estimate Board of National Organizations will be used as the basis for classifications to be carried in advertisements has been agreed upon by theatres in Memphis and the Tennessee city's censor board.

Approval of the plan was made at a meeting of the board with William W. Goodman, attorney for the Memphis Theatre Owners Association, which represents 31 conventional and drive-in theatres.

Classifications will be carried in other media besides newspapers. The five classifications provided are: A-adults only; MY-mature young people; Y-young people; F-family; and C-children not accompanied by adults.

The Film Estimate Board has the cooperation of the Community Relations Department of the Motion Picture Association of America, which works with distributors in arranging previewing facilities. The Board comprises representatives of the American Association of University Women, American Jewish Committee, American Library Association, Children's Film Library Committee, Daughters of

(continued on last page)

**"Othello" with Sergei Bondarchuk,
Andrei Popov and Irina Skobtseva**

(Universal, May; time, 108 min.)

A U.S.A.-U.S.S.R. cultural exchange film, this five-year-old production is a beautifully mounted color version of the noted Shakespeare tragedy, "Othello." Much is lost in the English dubbing of the Russian, but enough of a powerful picture remains to make it worthwhile for devotees of Shakespeare and the serious theatre. Special promotional work can be done with high schools and colleges, as well as with dramatic groups. The first reel seemed to be grossly "out of synch," but the dubbing of the remainder of the picture was more skillfully done, considering the great difference of the two languages. The plot deals with the dark-skinned Moor, Othello, general of the Republic of Venice, who is tricked by his vengeance-seeking orderly, Iago, into believing that his wife, Desdemona, a Venetian senator's daughter, is deceiving him. He murders her; learns the truth, and takes his own life. There is much more talk than action and no comic relief. Sergei Bondarchuk as Othello and Andrei Popov as Iago give strong performances. Their dubbed voices, Howard Marion Crawford and Arnold Diamond are adequate. The direction is classical and the photography and settings are first rate. Two songs are presented. These were left undubbed:—

The Moor Othello (Sergei Bondarchuk), the respected and beloved general of the Republic of Venice, secretly marries Desdemona (Irina Skobtseva). Othello's orderly, Iago (Andrei Popov), is determined to wreak vengeance on Othello, whom he hates. Iago covets the position of personal lieutenant to Othello held by Cassio (Vladimir Soshalsky). Iago, aided by Roderico (E. Vesnik), a fop of Venice in love with Desdemona, arouses Senator Brabantio (E. Teterin), Desdemona's father, and tells him of the elopement. Brabantio is horrified. On his wedding night, Othello is summoned to the palace by the Duke of Venice to attend an emergency meeting of the senate, following reports of a Turkish fleet moving on Venetian-held Cyprus. Accused by Brabantio of winning Desdemona by witchcraft, Othello tells how he won her love by the tale of his great adventures. Desdemona agrees. Othello is ordered to Cyprus to repel the Turks. Desdemona is allowed to accompany him. On Cyprus, Iago tricks Cassio into a drunken duel with himself and Roderigo. Cassio is cashiered by Othello. Iago then advises Cassio to ask Desdemona to intervene. Next he convinces Othello that Desdemona and Cassio are in love. Iago has his wife, Emilia, who is Desdemona's companion, place one of Desdemona's handkerchiefs among Cassio's belongings, telling Othello that Cassio received it as a love token. Seeing the handkerchief in Cassio's hand, Othello strangles Desdemona as she lies in bed. Almost immediately he learns of Iago's treachery from Emilia. Othello carries Desdemona's body to the top of the fortress, deals himself a fatal knife wound and rests next to his wife. Iago returns to face justice in Venice.

A "Mosfilm" Studio Production, it was directed by Sergei Yutkevich from his screenplay based on William Shakespeare's play.

For mature audiences.

**"The 400 Blows" (Les Quatre Cents Coups)
with Jean-Pierre Leaud, Claire Maurier
and Albert Remy**

(Zenith International, current; time, 98 min.)

Magnificent! The first feature production of Francois Truffaut, a 27-year-old movie critic, stands as one of the best French imports ever. Moviegoers who take films as art will not want to miss this one. Others will be attracted by the important theme. Truffaut won first prize for direction at the Cannes Festival with this one, which he also produced and co-authored. The New York Film Critics voted it the best foreign film of 1959. The story centers around a 12-year-old Parisian boy who is well aware that his

"father" married his mother only after he had been illegitimately born from an unknown man, and that his mother is still philandering. Receiving little affection or guidance, the youth soon becomes a delinquent. The title is based on the French saying that youth must receive 400 blows during adolescence; that each injury or punishment is one of these blows. Without resorting to speeches, Truffaut, an ex-delinquent himself, has graphically described a boy's going wrong. The acting of young Jean-Pierre Leaud, an amateur, is remarkably competent. Albert Remy and Claire Maurier, as the negligent parents render excellent portrayals, as do Guy Decombe, the teacher, and Patrick Auffay, the boy's loyal friend. Never failing to grip the viewer, the picture contains several humorous scenes at school. One sequence, which will be considered objectionable by many, is where the father playfully seizes his wife's sweater-covered breasts. The photography, done with natural lighting, is prizeworthy. There are unusual views of Paris through children's eyes and extraordinary shots of youngsters watching a puppet show:—

Jean-Pierre Leaud, aged 12, already knows that his "father," Albert Remy, only married his mother, Claire Maurier, after Jean-Pierre had been born of an unknown man. His mother continues her libertine ways, and the father escapes his sadness through auto club activities. Jean-Pierre is neglected, gets into mischief without realizing the severity of his pranks. Punished by his teacher, Guy Decombe, for misbehavior, Jean-Pierre and his best friend, Patrick Auffay, play hookey. The next day, to avoid punishment by the teacher, he says, as an excuse for his absence, that his mother died. But his mother and father visit the school. A blow across his face from his usually tolerant father wounds and frightens the boy. Jean-Pierre starts a life of hiding and petty theft. He is caught returning a typewriter he and Patrick stole from his father's office. His parents refuse to take him home and turn Jean-Pierre over to court procedures. He is sent for observation to a juvenile delinquent home. Life there is regimented, but is mainly unbearable because there is no affection. Patrick is not allowed to visit him and his mother comes only to tell him that he caused his father to lose his job. Jean-Pierre escapes, and finally reaches the edge of the sea. He takes a few steps into the water, realizing there is no place further to go, but then turns back. In utter bewilderment and despair he faces the audience, and is frozen into a still photo—a being no longer capable of moving in any direction.

It was produced and directed by Francois Truffaut from a screenplay he co-authored with Marcel Moussy.

Adults.

**"Black Orpheus" ("Orfeu Negro") with
Breno Mello, Marpessa Dawn and
Lourdes de Oliveira**

(Lopert, January; time, 100 min.)

The legend of Orpheus and Eurydice has been artfully paralleled in Rio de Janeiro by producer Sacha Gordine, whose principals are poor negroes living in huts atop the hills above Rio. Brilliantly captured in EastmanColor are the vibrant dances and fancy costumes of these Portuguese-speaking Negroes who are allowed to sing and make merry in the streets of Rio a couple of days each year at carnival time. The overall effect of the quick-paced feature is breathtaking. The film, winner of the Gold Palm at the Cannes Film Festival, has been nominated for the 1959 Foreign Language Film Oscar. Laughter, love, suspense and festive music are expertly interlaced in this story dealing with Orpheus, a young trolley car conductor, who leaves his hard-hearted fiancée for Eurydice, a beautiful and sweet young country girl visiting the city. Trying to help Eurydice escape a man costumed as Death, he accidentally electrocutes her; later falls off a cliff holding her in his arms. Breno Mello, as Orpheus; Marpessa Dawn as Eurydice, and

Lourdes de Oliveira as the jilted woman, are unusually convincing. The direction of Marcel Camus is superb, while the photography is tremendously effective in capturing the wild unrestrained carnival mood:—

Marpessa Dawn, a young Brazilian girl named Eurydice, arrives from the country to stay with her city cousin, Lea Garcia, during Carnival time in Rio de Janeiro. Marpessa is befriended by Breno Mello, a handsome trolley car conductor named Orpheus, and Alexander Constantino, guardian of the trolley line's power plant. Mello is attracted to Marpessa despite his engagement to Lourdes de Oliveira. Marpessa is fleeing from a man in her home town, who she fears wants to kill her. Lea takes Marpessa to the Carnival rehearsal where Mello dances with her, enraging Lourdes. Adhemar da Silva, a man costumed as Death, appears and frightens Marpessa, who flees. When da Silva is about to overtake her, Mello rescues her. He takes Marpessa for safe-keeping to his small house on the top of a mountain overlooking Rio. They fall violently in love. Lea lets Marpessa wear her veiled costume to the Carnival and thus Marpessa is able to dance with Mello. Da Silva follows them. When Lourdes discovers it is Marpessa dancing with Mello, she tries to kill her. Mello runs aimlessly through the carnival crowds until she sees Constantino who sends her to the power plant to wait for Mello. Da Silva follows Marpessa, corners her on a catwalk in the building. Mello arrives and accidentally electrocutes Marpessa. He is knocked unconscious by da Silva. When he recovers, he refuses to believe Marpessa is dead. He searches the city, visiting a Macumba ceremony. The native ritual uses mediums. Here, Mello thinks he hears Marpessa's voice, warning him not to look back or she will disappear forever. He turns only to discover an old woman kneeling at his feet. Mello finds Marpessa's body at the morgue, carries it to the top of his mountain. There Lourdes, hurling stones, rushes toward him. He falls back over the precipice holding Marpessa. The lovers are reunited in death, being caught by the palms of a waiting tree below. The immortal story of Orpheus and Eurydice is given new life as Mello's young protege, Aruino Cassanio, takes possession of his guitar and plays to the dawn, causing the sun to rise on a new day.

It was produced by Sacha Gordine and directed by Marcel Camus from a screenplay by Jacques Viot based on "Orfeu da Conceicao," by Vinicius de Moraes. Adults.

**"Because They're Young" with Dick Clark,
Michael Callan, Tuesday Weld and
Victoria Shaw**

(Columbia, April; time, 102 min.)

This high school story will score only on its many exploitation points. The acting is generally poor and the plot is very standard, with little interest aroused before the midway mark. The music-minded teen-agers should flock to see it, however. It marks the debut of Dick Clark, TV network favorite of the high school set, who has the top role. There is a guest appearance by popular vocalist James Darren, who sings the title song at a dance and Tuesday Weld and Michael Callan, two well-publicized newcomers are starred. Furthermore, the picture is based on a widely read novel, "Harrison High." The story centers around Clark, a young high school teacher, who despite the principal's disapproval, attempts to help his students with their extra-curricular problems. A romance develops between Clark and Victoria Shaw, the principal's secretary. Problems include Clark's taking care of his eight-year-old nephew; a student turns criminal; a boy's discovery that his mother entertains strange men; and a mature girl who had a "bad experience" with a boy. Clark's acting is only fair. Callan is convincing as a tough youngster, and Tuesday Weld fails to make the most of her role of a mature teen-ager. The photography is adequate:—

Dick Clark is a new teacher at Harrison High. He formerly was a student teacher at another school but left the post

when the star pupil—one of the many he had helped with their personal problems—killed himself. At Harrison, Clark meets the principal, Wendell Holmes, who believes students who are behavior problems do not belong in his school. Clark also meets Holmes' attractive secretary, Victoria Shaw. His first class of young seniors includes Warren Berlinger, a good looking, popular football player; Tuesday Weld, a mature 17-year-old, already scarred by an "experience" with Michael Callan, a transfer from tough Conway High, with whom she no longer associates. Clark tells Victoria of his eight-year-old nephew, Stephan Talbot, of whom he is the legal guardian, the lad's parents having been killed in an auto accident in which Clark was injured, and which ended his budding football career. Victoria helps Clark to stop feeling sorry for himself. At a dance, Clark, with Callan's help, averts a fight with some Conway toughs. Clark and Victoria realize they are in love. A few nights later, Callan visits Tuesday, but she sends him away. He then takes part in a robbery, in which one of his two confederates is shot in the shoulder. Callan panics and escapes in the getaway car. Meanwhile, Berlinger comes home unexpectedly and finds his mother with a stranger. The youth is overcome with shame and flees the house. Tuesday is on her way to Saturday morning dramatics rehearsal at school when Callan confronts her there, asking her aid. She refuses. He insults her, and Berlinger assaults him, and runs off, leaving Callan to be caught. Callan's father, Philip Coolidge, blames Clark and he is suspended by Holmes. Callan finally admits he was in the wrong while Tuesday reveals she witnessed the fight. Clark arranges a successful reunion between Berlinger and his mother. Chris Robinson, a young tough Callan had left behind at the burglary job, finds him at the school, and attacks him with a knife. Callan is stabbed in the shoulder, but Robinson is caught by the police. Callan finally realizes that the students and even the principal care about him. He is put on probation with Clark's help. Clark is vindicated and he and Victoria decide to marry.

It was produced by Jerry Bresler and directed by Paul Wendkos from the screenplay by James Gunn, based on the John Farris novel, *Harrison High*. Family.

FOX-MAGNA RESTRICTIONS SEEN

A "restrictive alliance" exists between 20th Century-Fox and Magna Theatre Corp., it was charged this week by National Allied's Emergency Defense Committee, in a bulletin from its Washington headquarters.

The EDC urges a "heart-to-heart talk" by Spyros P. Skouras, 20th-Fox president, with his brother, George P. Skouras, president of Magna, on the subject of adjustments in 35 mm. engagements of "South Pacific" and "Oklahoma!"

Fox's president "must know," asserts the Committee, "that the decree in the Paramount case, enjoining his company against discrimination in the granting of runs, applies with the same force to Fox in the distribution of the product of so-called independent producers as in the distribution of its own products."

Concludes the EDC bulletin:

"The Emergency Defense Committee, in a spirit of industry unity and good will, urges Spyros to talk to George immediately so that the jeopardy to which Fox is being exposed by Magna's policies may be ended. If such talks, with resulting modifications of policy, fail to materialize, EDC visualizes scores of anti-trust actions being brought against Fox and the favored big city first runs by exhibitors whose business and property have been damaged by the discrimination resulting from the alliance between Spyros' Fox and George's Magna."

ALLIED MAKES CASE FOR EXHIBITORS SHARE IN SALE OF FEATURES TO TV

(continued from front page)

"But they can protest and hope that the justice and merit of their cause will cause the disputants to pause and consider what they are about to do to the industry," Mr. Myers notes.

The "assumption" that the post-1948 pictures will without question be made available to television was viewed by the Allied leader as "underlying all that has been said and done by the parties to the controversy."

"In none of their published statements," declares the bulletin, "have any of the participants voiced any consideration for the lowly exhibitors who will be dealt a crushing blow when and if their calm assumption becomes a reality."

Referring to the demand of the guilds and the IATSE for a cut of money realized from the sale of pictures to television, Mr. Myers asserts that they are able to "get away with it" because "they are labor organizations and as such are privileged to call and conduct strikes."

"An even more important reason," reported the bulletin, "is that they have a disciplined membership. The members hold together. The combined weight and influence of the members can be brought to bear where it will do the most good. This is a gentle way of saying that might makes right, for that is what it adds up to."

Mr. Myers asserts that "one would think those who are haggling over the division of the proceeds of post-1948 pictures to television would pause to consider the effect of such a sale on their chances of writing, acting in and producing theatrical pictures in the future."

"But," National Allied's general counsel declares, "it is an opportunist's age in which the fast buck is grabbed up regardless of whether an ill-considered grab may slow down or cut off the regular flow of dollars."

Mr. Myers has produced what is believed to be the first argument for theatre owners to share in the money derived from features sales to TV.

Almost every independent exhibitor would want to see the ACE adopt this well-conceived proposal. Certainly it would be a move to strengthen this branch of the industry. As Mr. Myers points out, it is up to ACE.

MEMPHIS THEATRES VOLUNTEER TO CLASSIFY FILMS IN ADS

(continued from front page)

the American Revolution, National Federation of Music Clubs, National Council of Women of the U. S. A., Protestant Motion Picture Council, and National Congress of Parents & Teachers Schools Motion Picture Committee.

Reviewing committees of the organizations turn in reports from which audience suitability classifications are made. Unlike the Memphis Plan's five classifications, the Estimate Board has only four: F-family; YP-young people; MYP-mature young people, and A-adult.

Attorney Goodman said the theatre owners are

hopeful that the classifications will aid the general public to select the pictures they desire.

The Guild Theatre and other independent houses are seen following suit in advertising their attraction's classifications.

Although the Memphis Plan is seen as a local expedient by some observers it is viewed as extremely harmful by industry leaders now engaged in an all-out fight to prevent a classification bill from being passed in New York State.

ADVERTISING PRACTICES SURVEY YIELDS SOME WORTHY DATA

The survey conducted recently by the Motion Picture Association of America and the American Congress of Exhibitors, designed to learn exhibitor advertising — publicity practices, resulted in a "low response rate" which makes "generalizations" impossible.

This is warned by the Opinion Research Corp. of Princeton, N. J., to which the tabulation was entrusted. Elaborate questionnaires were mailed to more than 11,000 theatre operators last October in the research projects which cost more than \$4,000 to conduct.

However, the survey, designed to help the entire industry, did come up with some data, which if not representative, does give some information in a field previously uncovered, that of newspaper censorship.

Of 200 exhibitors in the northeast who answered the question whether or not newspapers do censor film ads, 40% said yes, 51% no, and nine per cent did not answer. In the northcentral area, where 339 replied, 29% said yes and 69% no. In the southern states, of 322 replies, 21% said yes, 77% no. In the western states, with 139 responses, 25% said yes, 72% no.

Of the northeastern exhibitors who revealed their ads were censored, 13% reported that they made changes in the ads "without protest" and 25% said they did not. Of answers from the north central territory, 13% said yes, 12% no. In the south: 10% yes, nine per cent no. In the west: eight per cent yes, 16% no.

Accepted industry thinking regarding various forms of advertising was confirmed by the survey. The respondents, for example, said they found newspapers the most effective advertising medium, especially in larger cities, followed closely by trailers, whose greatest strength is in the smaller towns.

As an ad medium, radio "is well regarded and ranks in importance after trailers, although its status as compared to TV is somewhat uncertain because of insufficient experience with the latter." Seventy-three per cent of the respondents use radio ads, with the highest use being reported in the south and west.

Although network video promotion is regarded favorably, TV advertising "is not used to an impressive extent" among all of the 1,000 respondents.

National magazines are regarded as the least important ad medium. Restriction of credits in motion picture ads was favored by 77 per cent of the 1,000 who returned their questionnaires.

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"FAMILY" AND "MATURE" FILMS PRESENT A DOUBLE PROBLEM

With a tremendous increase since 1955 in the production of features with "mature" themes, exhibitors who can fare better in their communities with "family" films are going to have to increase their promoting of these releases on many different levels if they want to see producers continuing to make this type of vehicle, it is feared.

In many quarters it is contended that "family" pictures can not make money today for the distributor, that this type of entertainment is flooding TV, and that the only kind of film that can score big in the current theatrical market is one with a theme too hot for television to handle. All of which makes it tough for the exhibitor who does best with pictures that can be shown to everyone.

Ernest Emerling, Loew's Theatres vice-president and advertising-publicity manager, asks "How mature can movies become without losing completely the family audience that has proved to be the backbone of motion picture success?"

Mr. Emerling suggests that when TV captured the youngsters, "picture-makers decided they must dream up more mature fare if they were to attract the older audiences."

Exhibitors must contact the responsible leaders in their community and discuss the need for family films to be patronized by those who wish to see this kind of picture survive.

The women of Detroit were recently shown that for all their clamoring for "family type" entertainment from the film industry, their city fails to support adequately this kind of picture.

As part of a "Detroit Free Press" series, Alden Smith, president of the Cooperative Theatres circuit, Detroit, and Milton London, head of the Allied Theatres of Michigan, made the above charge before several hundred women, representatives of nearly every women's club in metropolitan Detroit.

Club presidents and organizational delegates took part in the discussion.

If the public is alerted to the fact that a certain type of movie will not be made available to them if they fail to support it, there is good reason to believe they will think twice about skipping a picture they really would like to see, but "can't seem to find time to."

With the cooperation of newspaper editors, clergymen and civic and professional groups, more tickets should be able to be sold to "family type" films, which would ultimately have some weight with the producers.

One possible path of action would be a letter-writing campaign, with exhibitors making available

a list of the distributor company presidents' names and address, and urging his partons to let these executives know of their desire for pictures parents and children can attend as a group.

Meanwhile, exhibitors are busy keeping the younger set away from the "mature" attractions.

In Cleveland, when a leading theatre recently played "Suddenly, Last Summer," it did away with its junior and children's admission scale and sold adult price tickets only. The owners of the theatre believe that if they said "For Adults Only" in their ad, they only would have attracted more children.

It was only by actually approaching the box-office that patrons learned of the single price. This automatically eliminated almost all of those who usually took advantage of the lesser scales.

Furthermore, no adult tickets were sold to any young people. They were turned away if not accompanied by an adult. If with an adult, there was no charge made for the young people who were admitted at the discretion of the accompanying adult.

The policy followed a letter regarding this particular picture from the Motion Picture Council of Greater Cleveland which went to all exhibitors asking them to "make such films available only to adults?"

On the other hand, Mr. Emerling believes that "parents who decry some of the more adult and outspoken movies creations should assume the responsibility of determining what their children should and should not see." He asks for less talk of censorship and more parents with a sense of responsibility and the backbone to use it."

In conclusion, it should be noted that a double problem exists, that of encouraging "family" films while discouraging youngsters from attending the "mature" features.

TELEMETER FRANCHISE, ANYONE?

The average exhibitor has to chuckle when a non-industry friend advises him to allay his fears of toll television by purchasing a local community pay TV franchise.

The wise theatre owner knows, for instance, that in the case of Paramount's Telemeter, franchise holders foot the entire bill for setting up the system (establishing a station, wiring, installing coin boxes), and that this bill amounts to approximately \$850,000 for the initial servicing of 8,500 homes.

Furthermore, he must pay Telemeter about 10 cents from every dollar collected. Then he has the task — and this is a big one — of finding and buying entertainment to keep the whole thing going.

It looks like few independent exhibitors are going to be buying these franchises.

"Please Don't Eat the Daisies"
with Doris Day, David Niven and Janis Paige

(MGM, April; time, 111 min.)

Fashioned from Jean Kerr's hit book — 50 straight weeks on the national best-seller lists — this Metro-Color-CinemaScope adventure-comedy has plenty of appeal for everyone. In this lively account of a cosmopolitan drama critic, his dutiful home-loving wife and four lively children, there are such wonderful ticket-selling attractions as: Doris Day, fresh from "Pillow Talk", David Niven, an ever-popular actor; lovely Janis Paige, and the return to theatrical films of Spring Byington, for the last five years, TV's "December Bride," and Patsy Kelly, back in films after a 16-year hiatus; also four mischievous boys (including one kept in a wooden cage) and a neurotic shaggy dog. Although the humor is usually more of the hearty chuckle than belly laugh variety, there is enough of it to give a merry effect which is delicately balanced against the seriousness of the problems of a professor turned drama critic. Miss Day reaffirms her unusual ability as a comedienne, as well as a singer; David Niven is a natural as a critic, Miss Paige is tremendously effective as a glamorous star, Haydn is very competent, and Baby Gellert, the 18-month-old son, proves a great scene-stealer. In addition to the lively title tune, Miss Day renders a catchy song, "Any Way the Wind Blows." The production values are high, the direction is expert and the photography is well above par:—

David Niven and Doris Day are still very much in love after 10 years of marriage. They have four healthy and mischievous sons: Charles Herbert, aged nine; twins Stanley Livingston and Flip Mark, seven, and Adam, one-and-a-half. Niven has just left his professorship at Columbia University to become one of New York's seven major drama critics. In his first review, he pans a new musical produced by his best friend, Richard Haydn, noting that the play's leading lady, Janis Paige, is no redeeming factor. Haydn is enraged, and at Sardi's, Janis slaps him twice. The feud makes the papers and Niven is quickly lionized. His new glamour is further extended when he makes up with Janis at a party. Doris is worried. She doesn't care for the cocktail parties they now attend and wonders if Niven isn't a little intoxicated with his own wit. Larger problems loom. Their apartment lease has expired and Doris convinces Niven they should buy a house in the suburbs. They purchase a home 70 miles outside New York in Hooten. With the carpenters and painters creating havoc, Doris sends Niven to the Plaza Hotel in New York so that he may work in peace. Meanwhile, neighborly Doris joins the local amateur dramatic group. She asks Haydn to find a script for the local players, and he digs up a bad play Niven wrote while in college; changes the author's name, and gives it to the unwitting Doris, advising her not to let her over-critical husband look at it. Later Doris catches Niven and Janis being interviewed on TV. They seem too cozy to her. She doesn't realize that Niven has resisted all of Janis' amorous advances. The day of rehearsal, Niven arrives home and, after five minutes at the theatre, recognizes his play. He is furious, but when Doris accuses him of unforgiveable selfishness, he allows the benefit performance to go on. Haydn arrives on opening night with Niven's column. It seems he has reviewed it prematurely, praising Doris' portrayal, but attacking his own play. Back in New York, Niven realizes

he is lonely. He heads for the elevator, runs smack into Doris. She reports his play, rewritten as a comedy, is a success. The couple enjoy a kiss-filled reunion.

It was produced by Joe Pasternak and directed by Charles Walters from Isobel Lennart's screenplay based on the book by Jean Kerr.

Family.

**"13 Fighting Men" with Grant Williams,
Brad Dexter and Carole Mathews**

(20th Century-Fox, April; time 69 min.)

A low-budgeted routine programmer with a Civil War background. There are no box-office names to aid in the selling of this independently produced action film, the chief exploitation peg being the Civil War theme, now popular. Story revolves about a Union cavalry patrol's efforts at the war's end to protect a small fortune of gold coins from falling into the hands of a band of Confederate troops led by a fortune-seeking major. In the role of a half-starved escapee from a prison camp, Rex Holman emerges as the only solid characterization in this grim entry. Grant Williams and Brad Dexter, as the leaders of the Northern and Southern patrols, respectively, and Carol Mathews as the ambitious wife of a farmer are not convincing. There is some confusion in following the plot, which diminishes the suspense. The production value and direction are poor, while the photography is good:—

A 13-man Union cavalry patrol led by a captain, Grant Williams, is protecting a Government treasury agent, Richard Crane, and \$50,000 in gold coins, behind the Confederate lines in the closing days of the Civil War. Their only heavy armament is a Gatling gun. At a rendezvous with a Southern spy, Mauritz Hugo, whom they pay \$1,000 in gold, they learn the war is over. Later Hugo is captured and hung by a ragged band of Confederate troops led by an unscrupulous major, Brad Dexter, who, before killing Hugo, learns of the large amount of gold William's patrol is guarding. Dexter persuades his men to attempt getting the money for themselves. Dexter's men surround the Union patrol which takes refuge in an old farmhouse. Dexter shoots one of his men carrying a truce flag, making his soldiers believe it was done by the Union men, and thus inciting them to keep up the gold-grabbing plan. The farm house is occupied by Richard Garland, a pacifistic ex-Confederate soldier, and his embittered wife, Carole Mathews, who plans to leave him because she believes him a coward and because of their poverty. Carole plans to get the gold, as does a Union corporal, John Erwin. Williams, unaware that Dexter knows of the gold and of the war's end, unsuccessfully tries to talk to Dexter. Williams is saved from a trap in the barn, where the ammunition is kept, by Rex Holman, a half-starved escapee from Andersonville, the Confederate prison camp. Carole makes an unsuccessful pass at Williams, proposing they escape together with the gold. She also manages to offer to deliver the Union men to Dexter in return for a split of the money. When Dexter tries to effect a "lives for gold" surrender ultimatum, greedy Erwin turns the Gatling on his own men. Carole knocks him out with a gun, saving him for her own plans. Meanwhile Dexter is able to capture the house. Carole frees Erwin, and the pair, armed, surprise the Union defenders. Just as Dexter

is about to murder Williams and his men, a dissenting Confederate lieutenant, Robert Dix, appears and disarms his former companions. In the resulting confusion, Garland kills the villainous Dexter. The gold is saved and Williams promises amnesty to the remaining Confederates and the Prescotts.

It was produced by Jack Leewood and directed by Harry Gerstad from a screenplay by Robert Hamner and Jack Thomas. Family.

"The Mountain Road" with James Stewart and Lisa Lu

(Columbia, June; time, 102 min.)

Unfortunately, this James Stewart vehicle concerning an American Army demolition team in China during World War II will appeal to a very limited audience, mostly war story fans. It is chiefly a humorless combat picture which too often resembles both an army training film on the art of demolition and a political critique of China in 1944, rather than a suspenseful fictional production. Although Lisa Lu—who can act—is beautiful, there is little footage devoted to romance. The disorganization and the suffering of the Chinese people is well outlined. Stewart's brutal revenge-seeking destruction of a Chinese village is hard to take. As the perplexed major who abuses the power granted him, Stewart is excellent, and the supporting players give noteworthy performances. Production values are disappointing and direction is not tight enough. The black-and-white photography is adequate:—

It is a tense moment in the Chinese theatre of World War II during 1944. The Americans are in an orderly retreat before the Japanese. Left to cause destruction in the advancing Japanese path is an eight-man demolition team of the U. S. Army, headed by a major, James Stewart, a resourceful but very tired combat veteran, and his team: Glenn Corbett, who also acts as interpreter; a sergeant, Henry "Harry" Morgan; Rudy Bond, Eddie Firestone, Frank Maxwell, Mike Kellin and James Best. They are all members of the American Engineer Demolition Team of the East China Task Force, ordered to delay the Japanese from Diuchow along the 230-mile route to Kweiyang, over nearly impassible terrain. After blowing up the air field at Liuchow, Stewart and his men reach a Chinese colonel, Leo Chen, who grants them permission to blow up the local bridge and other military installations. He offers them the assistance of another colonel, Frank Silvera, and Lisa Lu, a sensitive and pretty Chinese whose general-husband had been killed in the war. Lisa is a graduate of Radcliffe and speaks perfect English. Stewart is openly resentful at having to add a woman to his party, but he and Lisa are drawn together as the demolition work progresses. They clash in the area of ideology, however. Stewart cannot understand why the Chinese crowds are so rude, and why they are fleeing the enemy. His anger mounts when Corbett is torn to pieces by a mob while voluntarily distributing K-rations. His rage increases when he discovers the bodies of Firestone and a truck driver who was taking the sick Firestone to a hospital—at the side of the road, murdered by Chinese deserters. Against the anguished pleas of Lisa, Stewart orders the destruction of an entire village. Thus Stewart stops the Japanese, but loses the respect of Lisa. He learns that power can corrupt and the lesson Lisa has tried to teach him—compassion.

It was produced by William Goetz and directed by Daniel Mann from a screenplay by Alfred Hayes, based on the novel by Theodore White.

Family.

**"The Would-Be Gentleman"
("Le Bourgeois Gentilhomme")
with the Comedie Francaise**

(Kingsley-Union, March; time, 95 min.)

A delightful Moliere comedy of manners is captured intact on color film in this enactment by the Comedie Francaise, the world-renowned dramatic group. Laughs are milked the first few reels, but the pace accelerates thereafter in this highly amusing farce concerning the desire of a silly and naive man, newly arrived, who wants to attain the polish of high society. Louis Seigner is outstanding as the would-be gentleman and Andree de Chauveron is very funny as his wife. Jean Meyer, who expertly directed, is first-rate as a cunning valet, as is Micheline Boudet, an outspoken young servant. Subtitling is good. This release should attract students of drama and the French language as well as sophisticates, although much of the tasteful comedy is broad enough for all, with a great deal of it visual. Photography is highly effective in its treatment of the brilliant costuming and closeups are well executed:—

An introductory sequence recreates a gala evening at the Comedie Francaise, evoking the historic conditions in which Moliere's "Le Bourgeois Gentilhomme" was created, at the demand of Louis XIV, in October, 1670. The curtain rises on Louis Seigner, a wealthy bourgeois desiring to be a polished gentleman of high society, engages a dancing master, Jacques Charon; a music master, Robert Manuel; a philosopher, Georges Chamarat; a fencing master, Jacques Eyser; and a master-tailor, Jean-Louis Jemma; to instruct him in elegant pursuits. Seigner's house soon becomes the scene of domestic chaos. His wife, Mme. Andree De Chauveron, reprimands him for the folly of trying to rise above his class. With his head topped by a new hat of exquisitely excessive plumage, the would-be gentleman elicits convulsive laughter from his boisterous servant, Micheline Boudet, and his daughter, Michele Grellier, who is the sweetheart of Jean Piat, a personable and honorable soldier. The vain parent opposes their marriage while he himself has amorous designs on a marquise, Marie Sabouret, a haughty but beautiful widow to whom he has been introduced by a friend, Georges Descrieres, an aristocratic cadger, long in his debt. Descrieres, too poor to entertain Marie, tricks Seigner into giving her a lavish dinner party, during which Seigner's wife returns home and rudely orders the guests to leave. The ensuing quarrel is interrupted by Jean Meyer, the soldier's cunning valet in disguise, who announces that a Turkish potentate's son has come to Paris and is seeking Michele's hand. The suitor, Piat in disguise, not permitted to marry below his station, suggests that Seigner be elevated to the rank of "Mama-mouchi." This flatters the deluded buffoon into consenting to the marriage. The curtain falls with everyone in on the joke except Seigner, who never quite realizes his grandiose foolishness.

It was produced by Pierre Gerin and directed by Jean Meyer from the play by Jean Baptiste Poquelin de Moliere.

For mature audiences.

MEET THE DRIVE-IN PATRON

Some recently compiled statistics on the composition of drive-in audiences, which should be of some aid to the industry, have been released by Dr. Stuart Henderson Britt, a professor of marketing at Northwestern University, who conducted the survey for the Theatre-screen Advertising Bureau, a Chicago-based association of companies which produce and distribute filmed commercials shown in theatres.

Drive-in patrons are quite different from those who do not attend open-air theatres in that they usually have better jobs, higher income, better education, more children, more ownership, more cars, more conveniences and more major appliances, it was found.

Prof. Britt discovered that while 64 per cent of drive-in goers own one car and 70 per cent of the general population own one car, 32 per cent of the drive-in patrons have two cars as compared with 22 per cent of the general population.

The study also revealed that the drive-in audience is composed primarily of married people. Of individuals, aged 15 and over, 66 per cent were found to be married. During the time the survey was made—April through September, 1959—42 per cent of the entire U.S. population attended a drive-in at least once. A larger percentage—approximately 60 per cent—of the 20 to 34-year age group attend drive-ins more than any other age group. Approximately 40 per cent of the 35-54 year age group attends.

Also revealed was that families which attend drive-ins are appreciably larger than those in the overall population. Nineteen per cent of the drive-in families have one child 19 years or younger as compared with 18 per cent in the total population; 21 per cent of drive-in families have three children as compared with 10 per cent of the population.

In many sections of the nation, particularly in the South and Southwest, drive-ins always have been patronized throughout the year. In the past few years, this also has become increasingly true in the Northern states, portable heaters making this possible in freezing temperatures. In many theatres, indoor amphitheatres have been built on the grounds of the drive-ins. The TSAB spokesman noted that virtually every drive-in in the country shows advertising commercials, not during intermission, but as a regular part of the theatre's program with short subjects.

An average of 85 per cent of the attending families were represented by an adult. This is extremely significant, since it tends to indicate that much of the drive-in theatre-going is done in family groups.

The study revealed that the increasing number of people who attend drive-ins—"there are now more than 4,000 drive-ins compared to approximately 300 in 1946"—generally enjoy a higher standard of living than those who do not attend drive-ins.

The study was made to determine if the audience of the drive-in theatre is as substantial in character to the advertiser as the overall population.

Results of the survey were "gratifying but not unexpected," a spokesman for the Bureau said.

He added that while "many people have looked upon the drive-in theatre as trysting place for juveniles, those who have been close to the drive-in have watched this audience become a stable, family market. The fantastic growth in this medium of entertainment has brought with it a complete change in the

character of the audience. It is now a completely wholesome medium with more than 40 million Americans attending during an average Summer week."

Surveys such as the one described above can help the film business immeasurably in its competition for the amusement dollar. They should be conducted on a regular basis, by the motion picture industry.

PARAMOUNT OFFERS CLEARANCE PLAN

A "sliding scale" plan for reducing clearance, whereby the longer a film plays downtown first-run, the shorter the waiting time before it is allowed to go into suburban release, has been offered by Paramount Pictures in the Boston area, it is reported.

Heretofore, all pictures broke for suburban showing on a 21-day availability. This same clearance time will continue for films playing first-run for one or two weeks. But when a picture is held for three or four weeks, the clearance is cut to 14 days, and when the first-run engagement holds for five weeks or more, clearance is cut to seven days.

Theatre operators in Boston, who have been battling in unison for quicker playoffs, believe the Paramount move is an important first step in cracking the present "archaic" system of distribution. The exhibitors are not fully satisfied with the Paramount plan, but they admit it is an improvement. A month ago, Boston theatremen held a mass conciliation conference with United Artists sales executives in presenting an appeal for shorter clearance. The exhibitors were expecting to hear the UA home office decision when the Paramount announcement was received.

The Boston exhibitors are to be lauded for their united actions which have resulted in an initial—but important—victory.

U.S. SUPREME COURT REFUSES REVIEW OF DISMISSED NSS, DISTRIB. CASE

The U.S. Supreme Court on Monday refused to review the lower-court dismissal of the poster-renters' Lawlor and Pantzer antitrust suit against National Screen Service and the eight major producers and distributors.

The U.S. Court of Appeals, Third Circuit, last May affirmed the District Court's dismissal of the action, which with several companion actions, had been pending in the United States Courts for almost 11 years.

Both the District Court and the Court of Appeals had determined that there never was any conspiracy between the motion picture producers and National Screen, and that National Screen had not engaged in any unfair trade practices.

ARCHAIC SALES POLICIES SEEN LOSING \$250 MILLION AT B.O.

The Emergency Defense Committee of Allied States Association of Motion Picture Exhibitors, in a bulletin from its Washington headquarters, charged this week that antiquated sales policies of the major distributors are causing an annual loss of at least \$100,000,000 in film rentals and losses that could be as high as \$250,000,000 at the box-office.

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No. 14

NATIONAL ALLIED BOARD ENDS MEET WITH STRONG PROTEST TO DISTRIBS.

A vigorous protest to the major distributors about current clearance and exploitation policies was made in Chicago Tuesday by the Board of Directors of Allied States Association of Motion Picture Exhibitors, at the closing session of its two-day regular Spring meeting.

The protest was in a two-part resolution adopted by the board. The first part was concerned with "unreasonable clearance" and the other with "unethical exploitation practices."

Assailed by the board was "the use by the film companies of mechanical innovations, such as 70mm. pictures, to enlarge clearances, both as regards to time and distance, beyond any heretofore regarded as reasonable and legal, regardless of the intrinsic merits of the pictures."

The distributors accused of "perpetrating this 'gadget' clearance" were reminded they are ignoring a wholesome admonition on this very point by a Senate Committee on Small Business a few years ago."

This "admonition" was voiced by the committee following a hearing on film company policies charged with being injurious to the welfare of exhibitors.

Also denounced by the National Allied board was the use by the film companies "in many cases" of methods whereby the engagements of pictures of the kind alluded to in the portion of the resolution bearing on clearance "are advertised and exploited locally in towns and cities far removed from the places of exhibition."

Methods of promoting the features which were attacked by the resolution include: "a. Advertising that the pictures will not be shown locally for a long time, if ever; b. Offering tickets for sale in drug stores and bus terminals and exhorting residents to travel many miles to see the pictures; and c. Urging educational, fraternal and other groups to form theatre parties to attend the exhibitions in remote cities."

These tactics were termed "unfair and unethical" by the Allied directorate.

In addition to the offending film companies, the protest was addressed to "the offending exhibitors."

In another resolution, the board "unanimously congratulated" Joseph R. Vogel, M-G-M president, for announcing that "Ben-Hur" will be offered to exhibitors in 35 mm. in May.

President Al Myrick and Abram F. Myers, general counsel and board chairman, were assigned the task of picking the time and place for their Summer meeting. It was recommended that that session be held no later than August 1.

Several units of National Allied reported increases in membership since December, Mr. Myrick announced. Leading the list with gains was the Ohio unit with 52. Other units having added members included Michigan, Iowa-Nebraska, Rocky Mountain, Mid-Central and Mid-South.

Mr. Myrick at the close of the meeting informed the press that a "real sincere" attempt has been made by all the directors at the meeting "to come out with a good strong organization." The National Allied president expressed confidence that the directors had succeeded in their purpose beyond all expectations.

ACE SETS TWO-DAY MEETING

The American Congress of Exhibitors and its working committees will attend a two-day series of meetings on April 25 and 26 at the Park Sheraton Hotel, New York.

Called by S. H. Fabian, ACE chairman, the conference, first full-scale gathering of the Congress' working groups in more than a year, will review all of the organization's activities and form plans and recommendations for furthering them, or for substituting new ones for those currently regarded as being of secondary importance in exhibitor affairs.

Scheduled is an all-day session of the ACE executive committee on Monday, April 25. The following day, ACE's six working committees will go into individual parleys in the morning, followed by a joint meeting in the afternoon at which reports of each committee will be made to the main group.

Should another executive committee meeting be required, it will be held on Wednesday, April 27.

The six ACE working committees include: 1. Industry-Government Relations Committee of 18 members, of which Sol A. Schwartz and Emanuel Frisch are co-chairmen; 2. Industry Research Committee, 20 members, chaired by Harry Brandt and Max A. Cohen; 3. Post-1948 Films on Television Committee, 11 members, chaired by William Forman and Harry Arthur, Jr.; 4. Producer-Distributor-Exhibitor Relations Committee, 11 members, chaired by Al Myrick, or alternates Horace Adams, Irving Dollinger or Ben Marcus; 5. Toll Television Committee, of which Al Pickus and George Kerasotes are co-chairmen, and which is expected to report on the Etobicoke, Ontario, Telemeter operation; and 6. Committee on Ways and Means to Increase Motion Picture Production, co-chaired by Mr. Fabian and Sidney Markley.

Since COMPO has been signed industry research, a report thereon is scheduled to be made by Charles McCarthy, COMPO executive director, at the main ACE meeting Tuesday.

**"The Unforgiven," with Burt Lancaster,
Audrey Hepburn and Audie Murphy**

(United Artists, April; time, 120 min.)

Director John Huston once again proves his genius, fashioning a great Western with block-busting potentiality. The Hecht-Hill-Lancaster production, boldly filmed in Panavision and Technicolor, concerns a white family—cattle ranchers in Texas a century ago—which discovers one of its members, a beautiful daughter, is really an Indian, kidnapped from her tribe as a baby. The suspense-packed story dramatically shows how the family, despite their Indian-hating neighbors, stands behind the girl, and how the eldest brother announces he will marry the Indian. Burt Lancaster, as the eldest son is superb. Miss Hepburn plays her role of the Indian maiden with real feeling. As the quick-tempered son, Audie Murphy is excellent. Veteran actress Lillian Gish is outstanding as the mother who was "unforgiven" for taking an Indian child to replace her own dead child. John Saxon, Charles Bickford, Albert Salmi and Joseph Wiseman excel in their featured roles. A sufficient amount of comedy is sprinkled throughout the story. Franz Planer cinematography is Oscar-worthy;—

The scene is the Texas Panhandle of the mid-1860's. While Burt Lancaster, the eldest son of the Zachary family is away hiring hands and the two other sons, Audie Murphy and Doug McClure are on the range, Joseph Wiseman, an eccentric saber-wielding stranger encounters Audrey Hepburn, the Zachary daughter, and her mother, Lillian Gish, who seems to know him, and restrains herself from shooting him. Wiseman leaves, talking of revenge. Lancaster returns with the new men, showing sister Audrey, believed to be a foundling left at the Zachary's, more than brotherly affection. When one of the new hands, John Saxon, a half-breed and star bronco-buster, shows interest in Audrey, Lancaster stops him and warns the others to stay away from her. Charles Bickford, the Zachary's cattle partner calls with his family, which includes a daughter, Kipp Hamilton, and son, Albert Salmi. Salmi asks for Audrey's hand and Kipp shows interest in Murphy. Hearing of Wiseman's visit, Lancaster, with Murphy, rides out and overtakes the stranger. They wound him, but he escapes, and soon poisons the Indian-hating neighbors minds with a rumor that Audrey is really a Kiowa Indian kidnapped to replace a little girl lost by Lillian at childbirth. The neighbors fear Indian reprisals. Some Kiowas offer to "buy" Audrey back. Lancaster refuses. Salmi gets Lancaster's approval to marry Audrey, but the happy suitor is killed by Indians on his way home. Bickford blames the death on Audrey. Lancaster takes a posse, and with Saxon's aid, captures Wiseman. Lillian causes Wiseman to be hanged accidentally while he is telling his side of the story. The neighbors believe Wiseman. Lillian admits to her family that Audrey is a Kiowa. Murphy, shocked, rides off in a drunken rage. The Kiowas attack the Zachary's, but they hold out, fighting grimly. Audrey and Lancaster realize they are in love. Lillian is killed. A remorseful Murphy returns in time to help beat off the near victorious Kiowas. Lancaster and Audrey plan to marry and have their neighbors accept them as they are.

Produced by James Hill, it was directed by John Huston from Ben Meadow's screenplay, based on a novel by Alan Le May.

Family.

**"Wake Me When It's Over" with Ernie Kovacs,
Margo Moore and Jack Warden**

(20th Century-Fox, April; time, 126 min.)

Perhaps the United States Air Force was in the doldrums because its more humorous aspects were neglected by Hollywood. The USAF need fret no more, for the celebrated Mervyn LeRoy has turned his comic searchlight in their direction and what emerges is an amusing farce that should entertain family viewers in adequate fashion. The task of carrying the film's laughs is given to comparative screen newcomer Dick Shawn, a veteran of the nightclub circuit and TV, although Ernie Kovacs, Jack Warden and Robert Strauss come in for their share of the fun. All impress with their talents, and direction and production are good. The feature is not the most hilarious ever made, but most audiences will be pleased with the on-screen antics if they appreciated lightweight fare. Ex-servicemen in particular will like the story, especially its satirization of red tape. The CinemaScope photography in color by DeLuxe is of high quality:—

Dick Shawn is a likable, easy-going guy, who runs a small bar and grill and hopes some day to build a resort hotel. His wife, Noreen Nash, thinks it a shame that he never took advantage of the G.I. insurance issued by the Government and she prevails upon him to make application before the time lapses. At the Air Force office, it develops he has two serial numbers. The first was the one issued him when he joined the Air Force. While on a mission, his plane was shot down and he bailed out. The Germans put him in a prison camp and neglected to inform the Air Force, which listed him as killed in action and closed the case. When he was freed, he was given another serial number for several days so they could muster him out. When he lists this number in the insurance application, he is recalled for duty and he eventually winds up on an unknown island of tiny proportions in the Pacific where someone once erected a radar station. In charge is Captain Ernie Kovacs, once pilot of a plane on which Shawn was gunner. Morale is low and the men are bored. Shawn suggests building a hotel near some hot springs, planning to use Air Force surplus materials and staffing it with pretty native girls. Each of the men becomes a partner, with Shawn in charge. Jack Warden, the company physician, is able to get Lt. Margo Moore transferred to help out with the decorations. Soon a beautiful hotel is ready for business. Shawn and Warden interest a magazine writer into giving them publicity and soon the place is humming. When the writer is repulsed by one of the native girls, he causes an investigating unit from the Air Force to visit the scene and Shawn is soon facing a court martial. He asks Warden to defend him. The prosecution has a strong case and things look bad for Shawn until he recalls the serial number mix-up. Warden asks for a mistrial which throws the court into chaos. It is decided to declare him innocent. The islanders honor him with a statue as he leaves for home. It also looks as though wedding bells are in the offing for Kovacs and Margo.

It was produced and directed by Mervyn LeRoy from a screenplay by Richard Breen based on the novel by Howard Singer.

Family.

"Come Back, Africa" with Zachariah, Vinah and Arnold

(Lionel Rogosin, April; time, 87 min.)

An unbelievably timely and hard-hitting documentary-type film, dealing with today's racial conflict in South Africa, as seen through the eyes of a Zulu worker newly arrived in Johannesburg. American independent movie-maker Lionel Rogosin, who produced and directed, on April 4 will open his new 250-seat theatre in New York's Greenwich Village with this provocative picture. Cited at Vancouver's Fair as the production "with most significant advance in content, means of expression and technique," it artistically spotlights Johannesburg's gold mines, wandering street musicians and the African suburbs of Sophiatown. The script, performed by amateurs, is stilted, but the important subject matter and prize-worthy photography outweighs this deficiency. The strong stand taken by Rogosin—the title is derived from the national anthem of the African Freedom movement—naturally makes this release unacceptable for bookings in many areas. Zachariah is very believable as the Zulu worker pushed around in the big city. Featured is Miriam Makeba, talented African singing star, who made her debut here on the Steve Allen show:—

A young Zulu, Zachariah, forced by famine to leave his family in Zululand and work in the gold mines near Johannesburg, later drifts through a succession of jobs, as a domestic servant, garage attendant, waiter and laborer on a road gang. Zachariah's wife, Vinah, and children join him later in the squalor of Sophiatown, on the outskirts of Johannesburg. Zachariah receives his first introduction to the social and political life of Sophiatown when he is taken by a friend to an illicit drinking place (drink is forbidden to Africans). His frequent unemployment worries Vinah, who is afraid poverty will drive their son to the violence of the streets. She wants to take a job as a domestic servant, but Zachariah opposes this, since it will separate them. Zachariah has a brief fight with Marumu, leader of a gang of young hoodlums terrorizing Sophiatown. Zachariah takes refuge with friends who discuss the background of Marumu, an environment which has made Marumu a man who thinks only in terms of violence. The talk covers an analysis of the problems of the non-white in South Africa. Meanwhile Vinah takes a job. While spending the night with her in the house where she works, Zachariah is arrested and imprisoned for "trespassing." In his absence, Marumu assaults Vinah and when she resists, kills her. Zachariah's grief at finding his wife dead on his return from prison is great. The final scene sees him pounding a table with his fist while flashbacks of his cruel treatment in Johannesburg are presented.

It was produced and directed by Lionel Rogosin from a screenplay by Rogosin, Lewis N'Kosi and Bloke Modisane.

For mature audiences.

"In the Wake of a Stranger" with Tony Wright and Shirley Eaton

(Paramount, April; time, 69 min.)

Centering around a merchant seaman's attempt to clear himself of a bookie's murder, this substandard British mystery fails to achieve the quality of a second

feature. Tony Wright, as the seafaring man, is not much above the ailing script. Blonde Shirley Eaton, who portrays a school teacher, is unusually beautiful, but appears to be posing for the cover of a chic woman's magazine rather than being involved in a sordid murder. Willoughby Goddard is very convincing as the slain man's avenging partner. Production value is low and direction is only fair. Photography is adequate:—

Late one night in Liverpool, Tony Wright, an intoxicated merchant seaman, bumps into Shirley Eaton, a glamorous school teacher. She believes he is following her, and trying to avoid him, finds herself in an empty lot. Two thugs, Harry H. Corbett and Danny Green, pass close to her. While hurrying on, she finds the body of a man. She screams, drops her briefcase and runs. A few minutes later, Wright stumbles over the corpse, thinks it's a drunk, and carries it into an abandoned house, thinking it is the man's home. Shirley finds neither corpse nor briefcase when she returns with a policeman. The next morning Wright, with only a vague memory of what transpired, becomes alarmed when he finds blood on his raincoat. He traces Shirley through her briefcase. She finds him charming when sober and agrees to help him learn what really happened. During the adventures that follow they fall in love. Also concerned with the vanished body are the murderers, Corbett, a sly crook, and Green, his punchy bodyguard. The deceased was a partner in a firm of bookmakers. The surviving partner, Willoughby Goddard, a huge and ruthless man, sets his toughs to find his partner. The three investigating groups converge. When Goddard's evidence points to Corbett and Green, the pair introduce themselves to Wright, telling the unsuspecting seaman they will help him locate the "drunk." They then frame Wright and Goddard is convinced he is the murderer. When Shirley sees Wright with the murderers, whom she remembers passing her at the scene of the killing, she believes Wright is involved. While trying to show her he is not, his memory is refreshed and he locates the body. Attempting to silence him, Green plunges to his death in the old building, and a scared Corbett confesses. Wright decides to stay ashore and study for his master's papers, aided by Shirley, of course.

It was produced by John Penington and directed by David Eady from John Tully's screenplay from the novel by Ian Stuart Black.

Adults.

TARZANS SOLD TO TV

Beginning in August, 13 theatrical Tarzan features released by RKO from 1943 to 1955 will be shown by television stations across the country.

Banner Films, headed by Sy Weintraub and Harvey Hayutin, which purchased Sol Lesser Productions, has already sold the Tarzans to several video outlets.

Incidentally, Paramount in June will release the latest Weintraub-Hayutin theatrical film featuring the famed Edgar Rice Burroughs character, titled "Tarzan the Magnificent."

Exhibitors who have fared well with Tarzan pictures will see nothing magnificent about this latest sale of films for showing on the midget screen.

"Three Came To Kill" with Cameron Mitchell, John Lupton and Steve Brodie

(United Artists, April; time, 70 min.)

A suspenseful action picture, suitable for the bottom of a double bill. Dealing with the attempted assassination of a Middle East premier who is preparing to leave the United States for his home country, this independent entry is well directed. Mitchell's characterization of the psychotic killer—the "best in the business"—is top-notch. John Lupton skilfully portrays an airport tower controller who must choose between saving the lives of his wife and loved ones or that of the premier's. Lyn Thomas is convincing as Lupton's wife and curvaceous Jean Ingram is fine as her younger sister. There is no humor to relieve the tenseness which, realized from the opening scene, never diminishes until the final fadeout. The photography is competent:—

Shep Sanders, a Kharem interpreter, is killed outside the United Nations Building in New York by professional assassins Cameron Mitchell and Steve Brodie. Before dying, Sanders tells State Department investigators that an attempt will be made on the life of the ex-premier of Kharem, Frank Lackteen, who has been hiding out in the United States since his government was taken over by rebels. Lackteen is scheduled to leave Los Angeles International Airport for his own country at 4 p.m. the following day. Special agent Paul Langton formulates protective measures with Los Angeles agent, Logan Field and the L.A. Police Chief, King Calder. A .38 bullet taken from the body of the interpreter is traced to Mitchell's gun, and the police are alerted to Mitchell's auto license number. One policeman is killed and Field is wounded after following Mitchell's car to the hideout. Jan Arvan, a rebel agent, is to accompany the assassins and pay them upon completion of the job. Mitchell's plan includes the terrorizing of John Lupton and his wife, Lyn Thomas. Lupton is a tower controller at the airport and his house overlooks the field. Threatening the lives of his loved ones if he refuses to cooperate, Mitchell tells Lupton to send a coded message over the transmitter when the premier's plane is due to take off. The assassin sets up radio equipment in the house and loads his telescopic rifle with tracer bullets that will blow up the plane. Jean Ingram, Lyn's shapely sister, and her boyfriend, Ron Foster, are also held hostages. Lupton gets word to the police and Mitchell and Brodie are slain after a violent gun battle. The premier departs unaware of his narrow escape.

It was produced by Robert E. Kent and directed by Edward L. Cahn from James B. Gordon's screenplay based on a story by Orville H. Hampton.

Not for children.

PENNA. COURT RULES THEATRES CAN'T WITHHOLD FILM RENTALS

The Pennsylvania Supreme Court has affirmed a lower court's judgment calling for an exhibitor who refused to pay Universal film rentals on four pictures for various reasons, to pay all unpaid film rentals plus interest and the cost of the distributor's suit.

The theatre said it had withheld rental payments because the availability of one feature had been improperly delayed, that film rental adjustments had been promised and not granted and that Universal promised to license a specific film to the theatre, but had refused to do so.

The Pennsylvania Supreme Court's decision is believed to be a strong blow at the policy of many exhibitors to withhold film rentals because of grievances against distributors.

The suit is considered another manifestation of distribution's generally sterner policies recently shown toward theatre operators.

GIANT CAMPAIGN FOR "OSCAR" SHOW SEEN WINNING RECORD AUDIENCE

The all-out effort by every branch of the motion picture industry in heralding the 1960 Academy Award presentation on TV and radio should see Monday night's "Oscar" show achieving a record response from the public.

There was greater activity reported this year on behalf of the program than even during the wonderful campaign conducted a year ago.

Important among the new factors which magnified the promotion campaign was the participation by the sales departments of all the major distributors. Industry salesmen compiled a good score in their sale of the Academy Awards Promotion and Publicity Kit and partially through their efforts exhibitor participation in the business-building event is expected to at least double that of 1959.

National Screen Service announced that exhibitor interest was at an all-time high. NSS gave a high priority to selling more kits to theatres, sending a pressbook with an order form to every open theatre, and in addition sent an advance order form with their bills and a follow-up order form in all packages.

The MPAA's Advertising and Publicity Committee has done a fabulous job in the attempt to build an audience above 100,000,000 this year, obtaining the cooperation of theatres, TV networks and independent stations, radio, newspapers, magazines and all other outlets.

The Advertising Group, the Exploitation Group and the Radio and Television Coordinating Group have all met with great success.

COMPO-formed exhibitor committees throughout the nation were kept advised of all new plans and promotion ideas, receiving material for local use through a weekly bulletin.

Exhibitors in the United States and Canada seem to have realized this year more than ever how tremendous a ticket-seller is the "Oscar" show. Retailers in any other industry are envious of this long-established annual program which reminds millions of people around the world that the American motion picture industry is still the greatest, and results in untold millions of dollars ultimately attracted to the box-office.

And above all, the "Oscar" campaign is living proof of what can be done by an industry when all of its divisions work together.

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Allied Artists Features

(1560 Broadway, New York 19, N. Y.)

5914 The Big Circus—Mature-Fleming	July 22
5907 Battle Flame—Brady-Edwards	July 26
5908 Surrender-Hell!—Cabot-Andes	July 26
5917 The Bat—Price-Moorehead	Aug. 9
5916 Face of Fire—Whitmore-Mitchell	Aug. 9
6008 The Plunderers	Aug. 14
5913 Web of Evidence—Johnson-Miles (formerly "Beyond this Place")	Sept. 6
5918 The House of Intrigue—Jurgens-Addams (formerly "Calling North Pole")	
5918 The Atomic Submarine—Foran-Halsey	Jan.
5919 The Purple Gang—Sullivan	Jan.
5920 Raymie—Ladd-Agar-Adams	Jan.
6001 The Hypnotic Eye—Bergerac-Hayes	Feb.
6002 Bluebeard's Ten Honeymoons—Sanders-Calvert	Feb.
6003 Sexpot Goes to College—Van Doren-M. Bardot	Mar.
6004 Pay or Die—Borgnine	Mar.
5657 Friendly Persuasion—reissue	Mar. 12
6005 I Passed for White	Mar. 20
5905 Al Capone—Steiger-Spain	Apr. 5
5911 King of the Wild Stallions—	
5525 The Phoenix City Story (re-release)	Apr. 24
5501 The Human Jungle (re-release)	Apr. 24
6006 Raymie—Ladd-Agar-Adams	May 15
Montgomery-Brewster (C'Scope)	May 17
6004 Pay or Die—Borgnine	May 29
5910 Speed Crazy—Halsey-Lime	June 28
5909 The Rebel Set—Kathleen Crowley (formerly "Beatsville, U.S.A.")	June 28
6007 Hell to Eternity	July 10
6003 Sexpot Goes to College— Van Doren-M. Bardot	June 18

American International Features

(8255 Sunset Blvd., Hollywood 46, Calif.)

317 Tank Commandos—Campo Lawrence	Mar. 11
318 Operation Dames—Meyer-Henderson	Mar. 11
319 The Roadracers—Lawrence Fraser	Apr. 1
320 Daddy-O—Contino-Giles	Apr. 1
321 Horrors of the Black Museum— Gough-Curnow (C'Scope)	May
323 The Headless Ghost—Lyon-Rose (C'Scope)	May
205 Reform School Girl—Ed Byrnes	June
202 Drag Strip Girl—Fay Spain	June
404 Diary of a High School Bride—Sands-Robinson	July 22
405 Ghost of Dragstrip Hollow—Fair-Braddock	July 22
403 Sign of the Gladiator— (Colorscope) Ekberg-Marshall	Sept. 23
407 The Bucket of Blood—Morris-Miller	Oct. 28
409 The Leeches—Clark-Vickers	Oct. 28
408 The Jailbreakers—Hutton-Castle	Dec. 30
406 Goliath and the Barbarians— Reeves-Alonso-Cabot	Dec. 30
406 Goliath and the Barbarians (Scope-Color)— Reeves	Jan. 13
501 Angry Red Planet—Mohr-Hayden-Tremayne	Feb. 24
504 Circus of Horrors—Diffing-Remburg	Apr. 13
504 Girl on Death Row—Moore-Paget	May 18
408 Jailbreakers—Hutton-Castle	May 18
502 The Fall of the House of Usher	June 15
505 Konga	July 20

Buena Vista Features

(477 Madison Ave., New York 22, N. Y.)

The Shaggy Dog—MacMurray-Hagen	Apr.
Sleeping Beauty—Cartoon feature	July
Darby O'Gill and the Little People—Munro-Sharpe	July
The Big Fisherman—Keel-Kohner	Aug.
Third Man on the Mountain—Rennie-MacArthur	Nov.
Toby Tyler—Corcoran-Sheldon	Feb.
Kidnapped—Finch-MacArthur	Apr.
Pollyanna	July

Columbia Features

(711 Fifth Ave., New York 22, N. Y.)

329 The Two-Headed Spy—Hawkins-Scala	Mar.
330 Forbidden Island—Hall Adams	Mar.
331 Gunmen from Laredo—Knapp-Davi	Mar.
332 Gidget—Dee-Darren (C'Scope)	Apr.
333 Bandit of Zhobe—Mature-Aubrey (C'Scope)	Apr.
334 Juke Box Rhythm—Morrow-Jones	Apr.
337 The Young Land—Wayne-Craig	May
338 Face of a Fugitive—MacMurray-McCarthy	May
339 Hey Boy! Hey Girl!—Prima-Smith	May
340 Man in the Saddle—reissue	May
341 Santa Fe—reissue	May
342 Verboten!—Best-Cummings	May
343 It Happened to Jane—Day-Lemmon-Kovacs	June
344 The H-Man—Japanese Cast	June
345 The Woman Eater—Coulouris-Day	June
402 Middle of the Night—Novak-March	July
401 Anatomy of a Murder—Stewart-Remick	July
403 The Legend of Tom Dooley—Landon-Morrow	July
404 Have Rocktt, Will Travel—3 Stooges	Aug.
405 The 30-foot Bride of Candy Rock—Lou Costello	Aug.
They Came to Cordura—Hayworth-Cooper	Oct.
The Tinger—Price-Evelyn	Oct.
The Crimson Kimono—Shaw-Corbett-Shigeta	Oct.
The Mouse That Roared—(Color) Sellers-Seberg	Nov.
The Last Angry Man—Muni-Wayne	Nov.
Yesterday's Enemy—Baker-Rolfe	Nov.
Battle of the Coral Sea—Robertson-Scala	Nov.
The Warrior and the Slave Girl— (Super Cinescope-Color)	Nov.
Edge of Eternity—(Scope-Color) Wilde-Shaw	Dec.
1001 Arabian Nights (full-length Color Cartoon)	Dec.
The Flying Fontaines—Callan-Northlund (Color)	Dec.

Suddenly, Last Summer—Taylor, Hepburn-Clift .Jan.
 The Gene Krupa Story—Mineo-Darren-Kohner .Jan.
 Who Was That Lady?—Curtis-Martin-Leigh .Feb.
 Once More, With Feeling—Brynnner-Kendall .Feb.
 Our Man in Havana—Guinness-Ives-O'Hara-
 Kovacs-Coward (C'Scope)Feb.
 Man on a String—Borgnine-MathewsApr.
 Babette Goes to War—Bardot (C'Scope)Mar.
 Comanche Station—Scott (C'Scope)Mar.
 Mountain Road, The—Stewart-LuApril
 Because They're Young—Clark-Shaw-WeldApril
 As the Sea Rages—Schell-RobertsonApril
 All the Young Men—Ladd-Poitier-SahlMay
 Enemy General, The—Johnson-Aumont-Carrol ..May
 Electric Monster, The—RolféMay
 Strangers of Bombay, TheMay
 Let No Man Write My Epitaph—
 Ives-Winters-DarrenJune
 Song Without End—Bogarde-CapucineSpecial
 230 The Bridge on the River Kwai—
 Holden-Guinness (C'Scope)Special

Metro-Goldwyn-Mayer Features

(1540 Broadway, New York 19, N. Y.)

912 The Mating Game—Reynolds-Randall (C'Scope) Mar.
 913 Nowhere to Go—Nader-SmithMar.
 919 Count Your Blessings—
 Kerr-Brazzi-Chevalier (C'Scope)Apr.
 914 Green Mansions—Hepburn-Perkins (C'Scope) ..Apr.
 917 The World, the Flesh and the Devil—
 Belafonte-Stevens-Ferrer (C'Scope)May
 918 Watasi—Montgomery-ElgMay
 920 The Mysterians—Japanese-madeJune
 921 The Angry Hills—Mitchum-Mueller (C'Scope) .June
 916 Ask Any Girl—
 Niven-MacLaine-Young (C'Scope)June
 922 North by Northwest—Grant-Saint-MasonJuly
 923 The Beat Generation—
 Cochran-Van Doren (C'Scope)July
 924 The Big Operator—Rooney-Van DorenAug.
 925 The Scapegoat—GuinnessAug.
 1 It Started With a Kiss—Ford-ReynoldsSept.
 2 For The First Time—LanzaSept.
 3 Tarzan, The Ape Man—Denny MillerOct.
 4 Girl's Town—Van DorenOct.
 5 Libel—Bogarde-DeHavillandOct.
 6 The House of Seven Hawks—R. TaylorNov.
 7 The Wreck of the Mary Deare—Cooper-Heston Dec.
 8 Never So Few—Sinatra-LollabrigidaDec.
 The Time Machine—Taylor-YoungJan.
 10 The Gazebo—Ford-ReynoldsJan.
 Home from the Hill—Mitchum-ParkerMarch
 Please Don't Eat the Daisies—Niven-DayApril
 Platinum High School—Rooney-MooreMay
 Adventures of Huckleberry Finn—
 Hodges-RandallJune
 Ben HurSpecial

Paramount Features

(1501 Broadway, New York 36, N. Y.)

5817 Thunder in the Sun—Chandler-HaywardMay
 5818 The Hangman—Taylor-LouiseJune
 R5824 Loving You—reissueJune
 R5825 King Creole—reissueJune
 5822 Tarzan's Greatest Adventure—Gordon Scott ..June
 5826 The Man Who Could Cheat Death—
 Diffing-CourtJune
 5820 Don't Give Up the Ship—Lewis-MerrillJuly
 5821 Last Train from Gun Hill—
 Douglas-Quinn-JonesJuly
 5823 The Five Pennies—Kaye-Bel GeddesAug.
 5901 That Kind of Woman—Loren-HunterSept.
 R5902 Samson and Delilah—ReissueSept.
 5903 But Not For Me—Gable-BakerOct.
 5904 The Jayhawkers—Chandler-Maury (Tech.) ...Nov.
 5907 Career—Martin-MacLaineNov.
 R5909 Ulysses—ReissueNov.
 5908 Li'l Abner—Palmer-ParrishDec.
 5911 A Touch of Larceny—Mason-MilesJan.
 R5905 Country Girl—ReissueJan.
 R5906 The Bridges at Toko-ri—ReissueJan.
 5910 Jack The RipperFeb.
 5912 The Big Night—Sparks-StevensonFeb.
 5913 Circus Stars (Technicolor-Russian)Feb.

5914 Chance Meeting—Kruger-PresleyMar.
 5915 Heller in Pink Tights—Loren-Quinn (Tech.) ..Mar.
 5917 Visit to A Small Planet—LewisApr.
 Rat Race, The—Curtis-Reynolds (Tech.)July
 5916 Five Branded Women(Special Engagements)

Twentieth Century-Fox Features

(444 W. 56th St., New York 19, N. Y.)

909-2 The Remarkable Mr. Pennypacker—
 Webb-McGuire (C'Scope)Mar.
 910-0 The Sound and the Fury—
 Brynnner-Woodward (C'Scope)Mar.
 Diary of Anne Frank—
 Perkins-Shildkraut (C'Scope) (pre-release) .Mar.
 911-8 The Lone Texan—Parker Dalton (Regalscope) Mar.
 915-9 Compulsion—
 Welles-Varsi-Stockwell (C'Scope)Apr.
 914-2 Warlock—Widmark-Malone (C'Scope)Apr.
 917-5 A Woman Obsessed—Hayward-Boyd (C'Scope) May
 912-6 The Sad Horse—Ladd-Wills (C'Scope)May
 913-4 The Little Savage—
 Armendarez (Regalscope)May
 918-3 Say One for Me—
 Crosby-Reynolds-Wagner (C'Scope)June
 920-9 Here Come the Jets—
 Broidy-Thomas (Regalscope)June
 922-5 South Pacific—Gaynor-BrazziJuly
 Holiday for Lovers—Webb-Wyman (C'Scope) July
 921-7 Son of Robin Hood—
 Hedison-Laverick (C'Scope)July
 924-1 Miracle of the Hills—
 Rex Reason (Regalscope)July
 925-8 Blue Denim—DeWilde-Lynley (C'Scope) ...Aug.
 926-6 A Private's Affair—Mineo-Carere (C'Scope) ..Aug.
 928-2 Return of the Fly—
 Price-Halsey (Regalscope)Aug.
 927-4 Alligator People—
 Garland-Macready (C'Scope)Aug.
 929-0 The Blue Angel—Jurgens-Britt (C'Scope) ...Sept.
 930-8 Oregon Trail—MacMurray (C'Scope)Sept.
 931-6 The Best of Everything—
 Lange-Boyd-Parker (C'Scope)Oct.
 932-4 Five Gates to Hell—Owens-Brand (C'Scope) Oct.
 The Man Who Understood Women—
 Fonda-Caron (C'Scope-Color)Oct.
 933-2 Hound Dog Man—Lynley-Fabian (C'Scope) .Nov.
 936-5 Beloved Infidel—Kerr-Peck (C'Scope)Nov.
 934-0 Journey To The Center Of The Earth—
 Boone-Mason (C'Scope)Dec.
 935-7 Dog of Flanders—Ladd-Bikel (C'Scope)Dec.
 937-3 Blood and Steel—
 Lupton-Rodann (Regalscope)Dec.
 001-8 The Story on Page One—
 Hayworth-Franciosa (C'Scope)Jan.
 002-6 Seven Thieves—Robinson-Collins-SteigerJan.
 003-4 The Rookie—Noonan-MarshallJan.
 005-9 Sink The Bismark—Wynter-MoreFeb.
 006-7 The Third Voice—O'Brien-LondonFeb.
 007-5 Three Murderesses—(French)Feb.
 008-3 When Comedy Was King—Chaplin-Keaton, etc. Feb.
 009-1 Wild River—Clift-Remick (Color)Mar.
 010-9 Wake Me When It's Over—Kovacs-Shawn ...Mar.
 011-7 Dog of Flanders (C'Scope)—
 Ladd-Crisp-BikelMar.
 015-8 Operation Amsterdam—Finch-BartokMar.
 012-5 Masters of the Congo Jungle (C'Scope)—
 Nature SubjectApr.
 009-1 The Wild River (C'Scope)—
 Clift-Remick-Van FleetApr.
 016-6 Valley of the Redwoods (C'Scope)—
 Hudson BernayApr.
 017-4 Flame Over India (C'Scope)—More-Bacall ...Apr.
 018-2 Crack in the Mirror (C'Scope)—
 Welles-Greco-DillmanMay
 019-0 Upstairs and Downstairs—Craig-Demongeot ..May
 010-9 Wake Me Whn Its Over (C'Scope)—
 Kovacs-ShawnMay
 013-3 13 Fighting Men (C'Scope)—Williams-Dexter .May
 004-2 Bobbikins (C'Scope)—Bygraves-JonesJune
 Story of Ruth—Eden-Whitman (C'Scope) ...June
 Captain's Table, The—
 Gregson-Cummin (Color)June
 From the Terrace—
 Newman-Woodward (C'Scope)June
 Let's Make Love—
 Monroe-Montand (C'Scope)July

United Artists Features

(729 Seventh Ave., New York 19, N. Y.)

Anna Lucasta—Kitt-Davis, Jr.	Feb.
Alias Jesse James—Hope-Fleming	Mar.
The Horse's Mouth—Alec Guinness	Mar.
Mustang—Jack Beutel	Mar.
Some Like it Hot—Monroe-Curtis-Lemmon	Mar.
Riot in Juvenile Prison—Hoyt-Henderson	Apr.
The Naked Maja—Gardner—Franciosa	Apr.
Man in the Net—Ladd-Jones	May
Gunfight at Dodge City—Joel McCrea	May
Pork Chop Hill—Peck-Gaurodino	May
Hound of the Baskervilles—Peter Cushing	June
Shake Hands with the Devil—Cagney-Murray-Wynter	June
The Four Skulls of Jonathan Drake—Franz-French	June
Invisible Invaders—Agar-Byron	June
A Hole in the Head—Sinatra-Parker-Robinson	July
The Horse Soldiers—Wayne-Holden	July
Day of the Outlaw—Ryan-Ives-Louise	July
Pier 5, Havana—Mitchell-Hayes	July
Cry Tough—Saxon-Cristal	Aug.
The Devil's Disciple—Douglas-Olivier	Aug.
The Rabbit Trap—Borgnine-Brian	Aug.
Ten Seconds to Hell—Chandler-Palace	Sept.
Cast a Long Shadow—Murphy-Moore	Sept.
Inside The Mafia—Mitchell	Sept.
Timbuktu—Mature-DeCarlo	Oct.
Counterplot—Tucker	Oct.
The Wonderful Country—	
Mitchum-London	Oct.
Odds Against Tomorrow—Belafonte-Ryan	Nov.
Subway in the Sky—Johnson-Neff	Nov.
Gunfighters of Abilene—Crabbe	Nov.
Happy Anniversary—Niven-Gaynor	Dec.
Solomon and Sheba—Brynnor-Lollabrigida	Dec.
On the Beach—Peck-Gardner	Dec.
The Pusher—Carlyle	Dec.
A Dog's Best Friend—Henderson	Jan.
Gunfighters of Abilene—Crabbe	Jan.
Vice Raid—Van Doren-Coogan	Feb.
Take A Giant Step—Nash-Dee	Feb.
Oklahoma Territory—Williams-Talbott	Mar.
The Summer of the Seventeenth Doll—	
Borgnine-Baxter	Mar.
The Fugitive Kind—Brando-Magnano-Woodward	Mar.
The Boy and the Pirates—Herbert-Gordon	Apr.
Three Came to Kill—Mitchell-Brodie	Apr.
The Unforgiven—Lancaster-Hepburn-Murphy	Apr.

Universal-International Features

(445 Park Ave., New York 22, N. Y.)

5916 Never Steal Anything Small—	
Cagney-Jones (C'Scope)	Mar.
5917 Step Down to Terror—Drake-Miller	Mar.
5918 Imitation of Life—Turner-Gavin-Moore	Apr.
5919 The Wild and the Innocent—	
Murphy-Dru (C'Scope)	May
5920 Floods of Fear—Keel-Heywood	May
5923 The Mummy—English-made	July
5924 Curse of the Undead—Fleming-Crowley	July
5925 This Earth is Mine—	
Hudson-Simmons (C'Scope)	July
5926 Born to Be Loved—Haas-Morris	July
5927 Pillow Talk—Day-Hudson	Oct.
6001 4D Man—Lansing-Meriwether (Color)	Nov.
6002 Sapphire—(English cast) (Color)	Nov.
6003 Operation Petticoat—Grant-Curtis	Dec.
6004 Private Lives of Adam and Eve—	
Rooney-Van Doren	Jan.
6006 Hell Bent for Leather—Murphy-Farr	Feb.
6007 Four Fast Guns—Craig	Feb.
The Glenn Miller Story—	
Stewart-Allyson (re-release)	Mar.
6011 The Snow Queen—	
(animated H. Christian Andersen classic)	Apr.
6004 Private Lives of Adam and Eve—	
Rooney-Van Doren	Apr.
6005 Othello—(Russian)	April

Warner Bros. Features

(666 Fifth Ave., New York 19, N. Y.)

816 Born Reckless—Van Doren-Richards	May 9
817 Island of Lost Women—Richards-Stevenson	May 16
818 The Philadelphian—Newman-Rush	May 30
819 Gigantus, The Fire Monster—Japanese-made	June 13
820 Teenagers from Outer Space—Japanese-made	June 20

821 The Nun's Story—Hepburn-Finch	July 4
822 Hercules—Italian-made	July 25
823 John Paul Jones—Stack-O'Brien	Aug. 8
901 Yellowstone Kelly—Walker-Byrnes	Sept. 5
902 Look Back in Anger—Burton-Ure-Bloom	Sept. 26
903 The F.B.I. Story—Stewart-Miles	Oct. 10
904 —30— Jack Webb	Nov. 7
905 A Summer Place—Egan-McGuire	Nov. 28
906 The Boy and the Laughing Dog—Reissue	Dec. 19
907 The Miracle—Baker-Moore	Dec. 26
908 Cash McCall—Garner-Wood	Jan. 23
909 Bramble Bush—Burton-Rush (Tech.)	Feb. 13
Israel—Robinson (Tech.)	Feb. 20
910 The Rise and Fall of Legs Diamond—	
Danton-Steele	Feb. 27
911 Guns of the Timberland—Ladd (Tech.)	Mar. 19
912 This Rebel Breed—Moreno-Damon-Mohr	Mar. 19
913 The Threat—Knapp-Lawson	Mar. 26
821 The Nun's Story—Hepburn-Finch (repeat)	Apr. 9
914 Tall Story—Perkins-Fonda	Apr. 16
Malaga—Howard-Dandridge-Purdum	May 7
Trial of Sergeant Rutledge, The—	
Hunter-Towers	May 28

SHORT SUBJECT RELEASE SCHEDULE

Columbia—One Reel

3614 Christopher Crumpet—	
Favorite (reissue) (7 m.)	June 11
3806 Jungle Adventure—Sports (9½ m.)	June 11
3855 Babies by Bannister—	
Novelty (reissue) (8½ m.)	June 25
3758 Terror Faces Magoo—Mr. Magoo (6 m.)	July 9
3615 Poor Elmer—Favorite (reissue) (7½ m.)	July 16
3556 Candid Microphone No. 3—reissue (10 m.)	July 23
3856 Community Sing No. 1—	
Novelty (reissue) (10 m.)	July 30
4751 Ragtime Bear—	
Mr. Magoo (reissue) (7 min.)	Sept. 3
4801 Wheeling Wizards—(reissue) (9½ min.)	Sept. 3
4551 Candid Microphone #4—	
(reissue) (10 min.)	Sept. 10
4602 Animal Cracker Circus—	
(reissue) (7 min.)	Sept. 17
4601 Gerald McBoing Boing's Symphony—	
(reissue) (7½ min.)	Sept. 17
4851 Sitka Sue (reissue) (10½ min.)	Sept. 17
4951 Jerry Wald and Orchestra—	
(reissue) (10½ min.)	Sept. 24
4752 Spellbound Hound—	
Mr. Magoo (reissue) (7 min.)	Oct. 1
4603 Bringing Up Mother (reissue) (7 min.)	Oct. 8
4802 The Marvels—Golf Trick Shooting	Oct. 29
4701 Wolf Hounded—Loopy de Loop (7 min.)	Nov. 5
4753 Trouble Indemnity—	
Mr. Magoo (6½ min.) (Reissue)	Nov. 5
4604 Glee Worms (7 min.) (Reissue)	Nov. 12
4605 The Tell Tale Heart (8 min.) (Reissue)	Nov. 26
4702 Little Bo Bopped—Loopy de Loop (6 min.)	Dec. 3
4754 Bungled Bungalow—	
Mr. Magoo (6½ min.) (Reissue)	Dec. 3
4606 Little Match Girl (8½ min.) (Reissue)	Dec. 17
4952 Machito & Orchestra (10½ min.) (Reissue)	Dec. 17
4407 The Man on the Flying Trapeze—	
(7 min.) (Reissue)	Jan. 7
4552 Candid Microphone #5 (10 min.)	Jan. 14
4852 This is Versailles (10½ min.) (Reissue)	Jan. 21
4408 Rocky Road to Ruin (8 min.) (Reissue)	Jan. 28
4803 Greatest Show on Water—World of Sports	Feb. 4
4755 Barefaced Flatfoot, The—	
Mr. Magoo (7 min.) (Reissue)	Feb. 4
4553 Candid Microphone No. 1, Series 1—	
(Reissue (11 min.)	Feb. 11
4953 Les Elgart and Orchestra—	
Thrills of Music (Reissue) (10 min.)	Feb. 18
Color Favorite (Reissue) (7 min.)	Feb. 25
4610 Lo the Poor Buffalo—	
Color Favorite (Reissue) (6½ min.)	Mar. 3
4703 Tale of a Wolf—Loopy de Loop (6½ min.)	Mar. 3
Film Novelties (10 min.)	Mar. 10
4554 Candid Microphone No. 8, Series 1—	
(Reissue) (10½ min.)	Mar. 17
4611 Unicorn in the Garden—	
Color Favorite (Reissue) (7 min.)	Mar. 24
4609 Pete Hothead—	
4808 Swinging Down the Lane—World of Sports	Mar. 24
4853 Beyond the Frontier—	

Columbia—Two Reels

3405	Sappy Bull Fighters—3 Stooges (15½ m.)	June 4
3436	Spook to Me—Andy Clyde (reissue) (17 m.)	June 18
4401	Up In Daisy's Penthouse— Three Stooges (reissue) (16½ min.)	Sept. 3
4421	Super Wolf— Hugh Herbert (reissue) (16 min.)	Sept. 17
4402	Booty and the Beast— The Three Stooges (reissue) (16½ min.)	Oct. 15
4431	Fraidy Cat—Joe Besser (reissue) (16 min.)	Oct. 22
4422	A Fool And His Honey (16 min.) (Reissue)	Nov. 5
4441	Wonderful Gibraltar—Travel (18 min.)	Nov. 12
4403	Loose Loot—Three Stooges (16 min.)	Nov. 19
4432	The Champ Steps Out— (16½ min.) (Reissue)	Nov. 19
4423	Hooked and Rooked (16½ min.) (Reissue)	Dec. 10
4433	Dizzy Yardstick (16½ min.) (Reissue)	Dec. 24
4404	Tricky Dicks— Three Stooges (16 min.) (Reissue)	Jan. 7
4434	Innocently Guilty (16 min.) (Reissue)	Jan. 28

Metro-Goldwyn-Mayer—One Reel

(Editor's Note: The following Gold Medal Cartoons, all Technicolor reissues, comprise the 1959-60 schedule and are available for booking dates.)

W-161	Just Ducky (7 m.)	
W-163	Two Little Indians (7 m.)	
W-163	Life With Tom (8 m.)	
W-164	Puppy Tale (7 m.)	
W-165	Posse Cat (7m.)	
W-166	Hic-Cup Pup (6 m.)	
W-167	Little School Mouse (7 m.)	
W-168	Baby Butch (8 m.)	
W-169	Three Little Pups (7 m.)	
W-170	Drag-Along Droopy (8 m.)	
W-171	Billy Boy (6 m.)	
W-172	Homesteader Droopy (8 m.)	
W-173	Half Pint Palomino (7 m.)	
W-174	Impossible Possium (7 m.)	
W-175	Sleepy Time Squirrel (7 m.)	
W-176	Bird-Brained Dog (7 m.)	

Paramount—One Reel

E19-1	Let's Stalk Spinach—Popeye (7 min.)	Sept. 4
E19-2	Punch and Judo—Popeye (6 min.)	Sept. 4
E19-3	Popeye's Pappy (7 min.)	Sept. 4
E19-4	Lunch with a Punch—Popeye (7 min.)	Sept. 4
E19-5	Swimmer Take All—Popeye (7 min.)	Sept. 4
E19-6	Friend or Phony—Popeye (7 min.)	Sept. 11
S19-1	Better Bait Than Never— Cartoon Champ. (7 min.)	Sept. 11
S19-2	Surf Bored—Cartoon Champ. (7 min.)	Sept. 11
S19-3	Huey's Ducky Daddy— Cartoon Champ. (7 min.)	Sept. 11
S19-4	The Seapreme Court— Cartoon Champ. (7 min.)	Sept. 11
S19-5	Crazy Town—Cartoon Champ. (7 min.)	Sept. 18
S19-6	Hair Today, Gone Tomorrow— Cartoon Champ. (7 min.)	Sept. 18
S19-7	Cage Fright—Cartoon Champ. (7 min.)	Sept. 18
S19-8	Pig-a-Boo—Cartoon Champ. (7 min.)	Sept. 18
S19-9	Frightday the 13th (7 min.)	Sept. 18
S1910	True Boo (7 min.)	Sept. 25
S19-11	Northwest Mousie (7 min.)	Sept. 25
S19-12	Surf and Sound (7 min.)	Sept. 25
S19-13	Of Mice and Menace (7 min.)	Sept. 25
S19-14	Ship-a-Hooey (7 min.)	Sept. 25
M19-1	Mike the Masquerader— Modern Madcaps (6 min.)	Jan. 1
J19-1	The Boss is Always Right— Jeepers & Creepers (6 min.)	Jan. 15
P19-1	Be Mice to Cats—Noveltoon (6 min.)	Feb. 5
M19-2	Fiddle Faddle—Modern Madcaps (7 min.)	Feb. 26

Twentieth Century-Fox—One Reel

7904-6	Hawaii—Movietone (C'Scope)	Apr.
5904-8	The Flamboyant Arms— Terrytoon (C'Scope) (7 m.)	Apr.
5934-5	The Magic Slipper— Terrytoon (reissue) (7 m.)	Apr.
5905-5	Foofle's Train Ride—Terrytoon (C'Scope)	May

5935-2	A Sleepless Night— Terrytoon (reissue) (7 m.)	May
7905-3	Movietone—CinemaScope	May
7906-1	Movietone—CinemaScope	June
5906-3	Gaston's Mama Lisa—Terrytoon (C'Scope)	June
5936-0	Foiling the Fox—Terrytoon (reissue)	June
7907-9	Movietone—CinemaScope	July
5907-1	The Minute and ½ Man— Terrytoon (C'Scope)	July
5937-8	How to Keep Cool—Terrytoon (reissue)	July
7908-7	Movietone—CinemaScope	Aug.
5908-9	The Fabulous Firework Family— Terrytoon (C'Scope)	Aug.
5938-6	Better Late than Never— Terrytoon (reissue)	Aug.
5909-7	Wild Life—Terrytoon (C'Scope)	Sept.
5910-5	Hashimoto-San—Terrytoon (C'Scope)	Oct.
5911-3	Creatures from Outer Space— Terrytoon (C'Scope)	Nov.
5912-1	The Leaky Faucet—Terrytoon (C'Scope)	Dec.

Universal—One Reel

4011	Kiddie League—Woody Woodpecker	Nov. 3
4071	The Irish In Me—Color Parade (9 min.)	Nov. 3
4031	Socco in Morocco— Woody Woodpecker (reissue)	Nov. 10
4012	Mouse Trapped	Dec. 8
4072	Honorable Myrtle—Color Parade (9 min.)	Dec. 15
4032	Alley to Bali—Color Cartune (reissue)	Dec. 29
4013	Billion-Dollar Boner—Woody Woodpecker	Jan. 5
4033	Under the Counterspy— Woody Woodpecker (reissue)	Jan. 26
4073	Fragrant Harbor—Color Parade (9 min.)	Jan. 26
4014	Witty Kitty—Cartune	Feb. 2
4034	Hot Rod Huckster—Cartune (Reissue)	Feb. 23
4015	Pistol Packin' Woodpecker—Cartune	Mar. 2
4074	Hi Colorado (C'Scope)	Mar. 9
4035	Real Gone Woody—Cartune (Reissue)	Mar. 23
4016	Heap Big Hepcat—Woody Woodpecker	Mar. 30
4075	Let's Talk Turkey—Color Parade (9 min.)	Apr. 20
4017	Ballyhooley—Woody Woodpecker	Apr. 20
4036	Convict Concerto—Cartune (Reissue)	Apr. 27
4018	How to Stuff a Woodpecker—Cartune	May 18
4076	Golden Peninsula—Color Parade (9 min.)	June 1
4019	Bats in the Belfry—Woody Woodpecker	July 15
4020	Woody's Ozarklark—Woody Woodpecker	July 13
4077	Tahiti Nui—Color Parade (9 min.)	July 13
4021	Fished Hooked—Cartune	Aug. 10
4078	Alaskan Adventure—Color Parade (9 min.)	Aug. 24
4022	Freeloding Feline—Cartune	Sept. 7
4023	Hunger Strife—Cartune	Oct. 5

Warner Bros.—One Reel

1959-1960

7306	A Bone for a Bone (Tech)— Blue Ribbon (7 m.)	Jan. 2
7705	Fastest With the Mostest (Tech)— L. T. (Roadrunner Coyote) (7 m.)	Jan. 9
7706	West of the Pesos (Tech)— M.M. (Speedy Gonzales) (7 min.)	Jan. 23
7307	The Prize Pest (Tech)— Blue Ribbon (7 min.)	Jan. 30
7503	Happy Holidays (Tech) Worldwide Adventure Special, Fabulous Vacation Reel	Feb. 6
7724	Horse Hare (Tech) L. T. Bugs Bunny Special (7 min.)	Feb. 13
7308	Tweety's S.O.S. (Tech) Blue Ribbon (7 m.)	Feb. 20
7707	Wild, Wild World (Tech) M.M. Laff-Getter Cartoon (7 min.)	Feb. 27
7002	Danger Is My Business (Tech) Worldwide Adventure Special	Mar. 5
7309	Lovelorn Leghorn (Tech) Blue Ribbon (7 min.)	Mar. 12
7708	Goldimouse and the Three Cats (Tech) L.T. (Sylvester Sr. & Jr.) (7 min.)	Mar. 19
7725	Person to Bunny (Tech) M.M. Bugs Bunny Special (7 min.)	Apr. 2
7310	Sleepy Time Possium (Tech) Blue Ribbon (7 min.)	Apr. 9
7504	Jungle Man Killers (Tech) Worldwide Adventure Special	Apr. 16
7709	Who Scent You (Tech) L.T. (Pepele Pew) (7 min.)	Apr. 23
7311	Cheese Chasers (Tech) Blue Ribbon (7 m.)	Apr. 30

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A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XLII

SATURDAY, APRIL 9, 1960

No. 15

ZENITH, RKO GENERAL ANNOUNCE PAY TV TEST IN CONNECTICUT

If FCC permission is granted, Hartford, Conn. will be the test city for Phonevision, the over-the-air pay TV system developed by Zenith Radio Corp. There are 35 four-wall and 15 drive-in theatres in Metropolitan Hartford.

RKO General, Inc., using the facilities of UHF Station WHCT, Channel 18, will conduct the three-year trial run, under the rules established by the Commission. General Tire & Rubber Co. has contracted to purchase the station, subject to FCC consent. RKO General is a subsidiary of General Tire.

This is the first large scale operation of toll video over a broadcast station anywhere. The Telemeter operation in Ontario is via wire.

Thomas F. O'Neil, president of RKO General said that his company will apply "within the next few weeks" to the FCC for authorization to conduct the Hartford test.

WHCT was selected for the expressed purpose of establishing that stations not affiliated with networks can operate profitably if they are permitted to engage in pay television — a contention Zenith has been advancing for years.

Mr. O'Neil said that it was impossible to set the date for the start of the Hartford operation because this is dependent upon FCC authorization. He declared he would pursue the application "vigorously."

Hartford was viewed by Mr. O'Neil as a typical American city. The metropolitan area has a population of 700,000.

Mr. O'Neil declared that "we believe that this test will demonstrate that Hartford and the nation are ready for a subscription system supplementing sponsored programs, to provide not only box-office entertainment for considerably less than the cost of out-of-home attendance, but also a type of local sponsored and public service programming that is not now available in many communities."

Joseph S. Wright, Zenith president, revealed that his company had completed field tests on a decoder which permits easy operation and simple attachment to the subscriber's TV set. Mr. Wright also pointed out that RKO General is second only to the major networks in number of TV and radio stations operated and population served.

Hartford Phonevision will work in the following manner: During most of the broadcast day, WHCT will broadcast sponsored and sustaining programs, just like any other TV station. For a few hours each day, the station will operate on a subscription basis, presenting without commercials major box office features not shown on regular TV. These will be available only to subscribers, who will be charged a fee

for each feature seen that will be substantially below the cost of going outside the home to see it. Subscribers will be charged for those subscription TV programs actually purchased, just as theatregoers buy tickets for the shows they wish to see.

Although Hartford has only one other TV station in the city proper, two other outlets in neighboring communities include Hartford in their markets, while four additional stations provide program service.

Zenith Radio Corp. and General Tire and Rubber Co. have a healthy combined working capital of approximately \$98 million, and both companies are recording all-time highs in sales.

In brief, two representatives of Big Business have decided to join forces in attempting to establish the first large-scale pay TV beachhead in this country.

Mr. O'Neil's proposed offer of box-office entertainment for considerably less than the cost of out-of-home attendance" is a direct challenge to not only Hartford's 50 theatres, but to all exhibitors in the United States.

By showing consideration to their long-time exhibitor customers and not selling new theatrical films to toll TV operators, the major film distributors could save the businesses of the same theatre owners who are principally responsible for their present stature.

But, as was shown by their previous and proposed sales of features to free TV, the distributors can be expected to forsake the exhibitor for the lure of the toll TV bonanza.

What would a local automobile dealer say if the manufacturer of his product made it possible for another firm in the same community to deliver the identical car directly to the homes of his customers at a fraction of their "going-out-to-buy" cost?

U.S. CITY OF 80,000 TO PLAY ONLY LEGION OF DECENCY "A, B" FILMS

Owners and managers of the six theatres in Lawrence, Mass. — a city with a population of approximately 80,000 — have agreed to play only pictures classified "A" and "B" by the National Legion of Decency, following a conference with the mayor and other city officials.

Mayor Buckley summoned the theatre operators to a meeting, also attended by the Commissioner of Public Safety and Chief of Police, at which the Mayor advised the exhibitors that letters, some signed, others anonymous, had been pouring into his office for the last six months protesting alleged offcolor pictures being shown at one theatre.

Following a two-hour parley, said to be "extremely friendly," the theatres announced they would adopt a suggestion of city officials to play only "A" and "B" classified features.

"Pollyanna" with Jane Wyman, Richard Egan, Karl Malden and Nancy Olson

(Buena Vista, May; time, 134 min.)

A family film in every sense, this Technicolor version of Eleanor H. Porter's classic novel stands with Disney's best. Already set as the next attraction at Radio City Music Hall, the picture should prove a giant money-maker aided by extraordinary word-of-mouth recommendation. Expertly directed and cast, this famed story of how Pollyanna, a 12-year-old girl, brings happiness to a small town controlled by her stern, rich aunt, will grip audiences from the first minute, making them laugh, chuckle, snuffle and weep. In the title role, Hayley Mills is perfect, proving once more her exceptional acting ability. Karl Malden gives a brilliant portrayal as the local minister (the kiddies may be frightened by Malden's "Hell-fire and damnation" sermon, but his change of character near the end of the picture will win them over); Jane Wyman is satisfactory as the embittered aunt; Adolphe Menjou is believable as a rich recluse; Agnes Moorehead is convincing as a hypochondriac; Donald Crisp is very good as the mayor; and Kevin "Moochie" Corcoran is extremely capable as Pollyanna's orphan playmate, as is Nancy Olson, a maid. Writer-producer David Swift has obtained tremendous results from his unusually talented cast, and the atmosphere of America in 1912 has been wonderfully recreated, with no expense spared. The photography is excellent:—

It is 1912 when Hayley Mills, a 12-year-old girl, orphaned by the death of her missionary father and mother, comes to live in the town of Harrington with her aunt Jane Wyman, the social and economic leader of the town. Also arriving in town at the same time is Richard Egan, successful Baltimore surgeon and former fiance of Jane's. He has been away five years. Impressed by her aunt's house and wealth. Hayley finds the minister, Karl Malden, there when she arrives. She senses he is greatly influenced by her aunt. Leading Hayley around town is Jane's first maid, pretty Nancy Olson. Later Hayley meets Nancy's beau, James Drury. When an accident occurs at the Harrington House Orphanage, the mayor, Donald Crisp, and Jane have a public argument. At a meeting at Jane's home. Egan takes the mayor's side when Crisp suggest a new orphanage should be built. Jane insists on repairing the old building. Hayley first realizes that her aunt is more feared than loved by the townspeople. On Sunday, at church, the girl is shocked by Malden's "Hell-fire and damnation" sermon. She sees that her aunt approves of the tone of the sermon. At home, Hayley explains her "glad game," which simply means that everyone has something to be glad about if they just look for it. With a 10-year-old orphan playmate, Kevin "Moochie" Corcoran, Hayley meets and makes a friend of Adolphe Menjou, who is a rich recluse, and the "meanest man in town." The child also wins over a snappish, old hypochondriac, Agnes Moorehead. Egan and Crisp accept Hayley's suggest that they seek Malden's aid in putting on a bazaar to raise money for a new orphanage. The minister realizes he has been taking orders from Jane and not "from God," and supports the townspeople, while changing to "glad" sermons. The bazaar is a success. Forbidden to attend it, Hayley visits it without her aunt's knowledge. While sneaking back to her room via a tree she has climbed, Hayley falls 30 feet. She lives, but is paralyzed and despondent. Jane realizes she is responsible and is inconsolable. Hayley is to go to Baltimore for an operation, which if successful, will allow her to walk again. The child smiles once more when hundreds of the town's citizens crowd into her aunt's house to wish her well and to tell her of their love for her. Hayley, Jane and Egan have their arms around each other as the trains pull out for Baltimore.

A Walt Disney Production directed by David Swift from his screenplay based on the novel by Eleanor H. Porter. Family.

"Man on a String" with Ernest Borgnine and Kerwin Mathews

(Columbia, May; time, 92 min.)

A highly exploitable entry which hasn't nearly enough of the one ingredient that is a must for good pictures — especially those in the spy category — suspense. Story is the widely publicized real-life drama of Boris Morros, film executive who became a double agent for the U.S. and Russia. The multiple setting—Hollywood, New York, West and East Germany and Moscow — is a big plus factor as is the narration which adds to the history-in-the-making atmosphere. Too much propaganda hurts the plodding script which doesn't provide action till near the story's end. Very effective is a miniature gun-cigarette lighter utilized by Morros. More footage on this gimmick could have helped immeasurably. Borgnine's characterization of the "man on the string" spying for two nations lacks conviction. Colleen Dewhurst is very competent as the comely Communist. The black-and-white cinematography is top-notch: —

Russian-born Ernest Borgnine, a Hollywood film executive, who frees his father, Vladimir Sokoloff, from behind the Iron Curtain, is grateful to Alexander Scourby, who in reality is Russia's U.S.-Canada espionage chief. In quasi-innocence, Borgnine has been guilty only of introducing Scourby and others of his group to influential Americans, at parties that the Soviet spy has paid for from USSR funds. Working closely with Scourby is Ed Prentiss, a disagreeable American millionaire, a Communist-convert married to Colleen Dewhurst, a woman with whom Scourby is having an affair. Sokoloff is apprehensive about his son's ability to free him without aiding the enemy. Borgnine hopes to get his brothers to the U.S. also. Kerwin Mathews, Borgnine's assistant, is nevertheless disturbed when Scourby reveals he has bought the majority of stock in Borgnine's film company. Mathews questions his employer about his lavish parties. At a meeting between Borgnine and Central Bureau of Intelligence agents, including Glenn Corbett and Richard Kendrick, an inspector, Mathews informs Borgnine that he is a CBI agent who has been watching him. Using the safety of his father and brothers as his excuse, he agrees to act as a counterspy for America. Borgnine and Mathews first go to New York for some secret meetings, then to West Berlin to help gather information on the East Berliners. Borgnine is tricked into going to Moscow, where his loyalty is questioned. But when he testifies against a friend — causing his death — Borgnine is considered safe by the Russians. He visits a spy school where Americana is taught to young spies who later infiltrate the U.S. It is Prentiss who denounces Borgnine. The latter, in great danger, flees Moscow and the East Berlin for New York, only after a desperate flight. Borgnine supplies his information to the CBI and, thoroughly regenerated, he is acclaimed by America.

It was produced by Louis de Rochemont and directed by Andre de Toth. The screenplay by John Kafka and Virginia Shaler was adapted in part from "Ten Years a Counterspy," a book written by Boris Morros in collaboration with Charles Samuels.

General patronage.

"Five Branded Women" with Van Heflin, Silvana Mangano and Vera Miles

(Paramount, May; time, 106 min.)

Italy's Dino de Laurentiis has narrowly missed the bullseye with this exploitation-loaded war film centering about five lovely Yugoslav women who have their hair shorn by partisans for consorting with a German sergeant during the World War II occupation of their country by the Nazis. Sent from the town by the embarrassed Germans, the quintet resorts to begging and stealing before joining a partisan band. Almost without humor, the picture offers some better than average guerilla-fighting scenes and treatment of sex of both the tender and brutal variety. Van Heflin is appropriately hard-boiled as the partisan leader, while Silvana

Mangano is passable as the tight-lipped statuesque leader of the five girls. Vera Miles, Jeanne Moreau and Carla Gravina offer worthy portrayals as fraternizers-turned partisans and Harry Guardino is outstanding as a love-starved guerrilla fighter. The suspenseful feature offers good production values, with the black-and-white photography being well above par:—

The setting is Slovenia, Yugoslavia, in the spring of 1942. Five Yugoslav girls — Silvana Mangano, Vera Miles, Barbara Bel Geddes, Jeanne Moreau and Carla Gravina — have their hair shorn by partisans for having had love affairs with Steve Forrest, a sergeant of the Nazi occupying forces. Forrest is emasculated by Harry Guardino, a partisan, and the five young women are driven out of town by the German commandant. The five are forced to beg and steal to survive. Meanwhile, Van Heflin, is nearby leading a band of partisans, including Guardino, Alex Nicol, Romolo Valli and Sid Clute. The two groups meet briefly when Guardino spies the women bathing in a pool and attempts to rape Silvana. Later, the quintet obtain heavy clothing and weapons from the bodies of some dead Germans. They attempt to attack a Nazi convoy, are outgunned and nearly killed, then saved by the partisans. Jeanne captures a German captain, Richard Basehart. Despite Silvana's objections the girls join the partisans, but are warned by Heflin that sexual relations with the men are forbidden. Heflin, responsible for Silvana's hair having been cut, suggests they can be friends, but she rebuffs him because of his lack of compassion. Guardino, meanwhile, is making a play for Vera; a fondness is developing between Jeanne and Basehart; and Carla is going to have Keller's baby. The battalion commander of the partisans, Pietro Germi, announces that they are soon to make an attack on their former home town. Guardino seduces Vera while on guard duty. A German patrol infiltrates past their posts and the lovers are court martialled and executed by the partisans. The attack on the town is successful. While it is going on, Mira back at the hideout, has her baby, and Basehart is killed by Jeanne while trying to escape. The Germans discover their camp and the partisans have to move out, heading for a snow-covered mountain pass, and temporary safety. Heflin volunteers to stay behind and delay the enemy with a light machine gun. Silvana insists on remaining with him. The two are aware of their fate and hope people will change and there will be no more wars.

It was produced by Dino De Laurentiis and Directed by Martin Ritt. The screenplay was by John Michael and Peter Achilles, based on the unpublished novel by Ugo Pirro.

Not for children.

"The Boy and the Pirates" with Charles Herbert, Susan Gordon and Murvyn Vye

(United Artists, April; time, 82 min.)

A pleasant tale about a modern day 10-year-old Massachusetts boy, who with the aid of a foot-high genie, gets a chance to sail with Blackbeard the Pirate. Filmed in Eastman color, this Bert I. Gordon independent production should appeal almost exclusively to the very young. Charles Herbert, who portrays Doris Day's nine-year-old-son in "Please Don't Eat the Daisies," is effective as the boy, and Murray Nye is sufficiently mean as the notorious Blackbeard. Susan Gordon, the producer-director's daughter is competent in her dual role of Charles' playmate and a little Dutch girl of yore. Crammed with suspense, there is — despite a shortage of humor — a very comical scene about bubble gum in the stew which should hit the bullseye with the children. The 12-inch genie, successfully enacted by Joseph Turkel, is a giant exploitation ingredient. Another well executed special effect is the eye-opening creation of an undersea volcano. The photography is good:—

After being scolded by his parents, 10-year-old Charles Herbert walks along the beach near his Massachusetts home. He picks up an odd-shaped bottle that has floated toward him, and while wishing that he were on a pirate ship, the

bottle, glows, rumbles and smokes, with Charles finding himself at sea with the notorious Blackbeard when the smoke clears. A one-foot-high genie, Joseph Turkel, climbs out of the bottle, set free after 2,000 years imprisonment. He explains that the spell will last for seven days, and that at the end of that time, unless Charles returns the bottle to the place where he found it, the boy will have to take the genie's place in the receptacle. Charles tries to explain to Blackbeard, Mervyn Vye, and his mate, Paul Guilfoyle, about Turkel, but the genie is only visible to the lad. Charles becomes a helper to the cook, Archie Duncan, and soon is disillusioned by the life of a pirate. While heading for the Carolinas, Blackbeard attacks a Dutch merchantman. In the ensuing battle, Susan Gordon, a 10-year-old Dutch girl, is rescued from the water by the kindly Guilfoyle. She and Charles become close friends. Determined to return home before the seven days have elapsed, Charles plants a fake map, telling of treasure near Charles' home, in a chest Vye took from a murdered pirate. Vye shares the secret only with Duncan, but the crew learns about it. Just as they are about to mutiny, a British frigate appears and their is a savage sea battle. Guilfoyle starts rowing the two children back toward the Massachusetts shore in a lifeboat, while genie creates an undersea volcano to halt the battle. Reaching shore, Guilfoyle orders the children to run. He is killed delaying their pursuers. As Vye is about to cut Charles down, the boy throws the bottle at him. It hits the pirate chieftain on the head, lands in the ocean where Charles found it, and explodes. The pirates disintegrate. Katrina disappears. Charles picks up the locket Katrina wore, and heads home with the only tangible memento of his adventure.

It was produced and directed by Bert I. Gordon from an original screenplay by Lillie Hayward and Jerry Sackheim. Mainly for children.

"Operation Amsterdam" with Peter Finch, Eva Bartok, Tony Britton and Alexander Knox (20th Century-Fox, April; time, 105 min.)

A gripping espionage picture from J. Arthur Rank. The action centers around two Dutch gem experts, a British Intelligence major and a glamorous girl who works at the Amsterdam War Ministry. The quartet risk their lives to take Amsterdam's industrial diamonds to England before the arrival of the blitzkriegering Germans during World War II. Peter Finch and Alexander Knox render fine portrayals of the gem experts, while Eva Bartok is ideal as their beautiful assistant. Viewers will be kept on seat's edge in the sequences where Eva drives at breakneck speed through Amsterdam to elude pursuing Fifth Columnists, as well as during the scene where a safecracking member of the underground forces struggles to open a huge vault filled with diamonds before the arrival of the Germans. Direction is effective and the black-and-white photography is first class:—

It is May, 1940. The German troops have invaded Holland and are rapidly approaching Amsterdam. In London, a secret and daring mission is being planned. An English major and two Dutch civilians are about to attempt snatching from Amsterdam millions of dollars worth of industrial diamonds before the Germans enter the city. The three have exactly 14 hours to bring off this coup. Volunteers for the raid are diamond experts Peter Finch and Alexander Knox. In charge of the party is a British major, Tony Britton. They land under fire at Ymuiden, which is still burning from an air raid. Everyone there is a suspected Fifth Columnist. On the quay they see an open car with Eva at the wheel. She is about to drive off the pier when Finch jumps on the running board and pulls on the handbrake. It is learned that Eva has just heard that the parents of the Jewish soldier with whom she is in love have just been killed. Finch and Knox persuade her to drive them to Amsterdam, because she knows Amsterdam and works in the War Ministry. In Am-

(continued on back page)

(continued from page 59)

sterdam, Finch contacts his father, Malcolm Keen, a diamond merchant. Keen gets in touch with other merchants, but many of them are helpless. Their stocks are in the vaults at the Diamond Beurs. It is Whit Monday — a bank holiday — and there is no way of getting them out until the following day. Finch, Knox, Britton and Eva are left to find a way into this steel fortress, guarded by a time lock and a burglar alarm. Britton enlists the aid of Christopher Rhodes, a secret agent, and his men, who force their way into the massive safes. Finch and Britton finish packing the diamonds just as a battle starts between Fifth Columnists and underground fighters. Rhodes and his men, together with soldiers sent by Eva's superior, stave off the Fifth Columnists, while the party escapes and heads for the wharf with its precious baggage, and only 20 minutes to meet the destroyer which will pick them up. Having to change a tire when a German plane strafes the car, they arrive with only seconds to spare. Finch pleads with Eva to return to England with them, but she refuses. She must remain and help Holland. In their parting they two know it is not the end for them — or for the Netherlands.

It was produced by Maurice Cowan and directed by Michael McCarthy from a screenplay by McCarthy and John Elridge, based on the book "Adventure in Diamonds," by David E. Walker.

Family.

NATIONAL ALLIED, UNITED ARTISTS CLASH OVER SALES POLICIES

In an unusual instance of a distribution executive replying vehemently and directly to malpractice charges made by an exhibitor group, William J. Heineman, United Artists sales vice-president, this week lashed back at Allied States Association of Motion Picture Exhibitors.

Mr. Heineman dismissed the allegations made in a bulletin issued by Allied's Emergency Defense Committee as "categorically untrue and without basis in fact."

"United Artists' tactics in regard to adjustments" was one topic discussed in the bulletin, which charged these adjustments with being "detrimental to the entire industry, for these impounded credits are solely needed by the exhibitor to meet operating expenses."

Warned the EDC in its 11th bulletin of a series distributed to Allied membership, "unless the company changes its present attitude towards adjustments it will hasten the closing of more theatres."

The Committee pointed out that its mail "contains many letters from exhibitors complaining that United Artists is holding up adjustments due them for eight to 10 months, sometimes longer."

The EDC noted that it is "reliably informed" that UA's "pay or no adjustment" rule "has not been invoked against the larger affiliated circuits" and that "percentage floors have not been imposed on that class of theatres as they have been on the smaller houses."

"Under the circumstances, we submit that United Artists, by withholding adjustments from the less favored exhibitors for unreasonable periods has convicted itself of hypocrisy and bad faith."

It was charged that the company "also has reduced the supply of available prints below the low average of all companies, to a point where it is actually crippling the efficient operation of its local exchanges."

The EDC said that exhibitors can't obtain UA's current releases, such as "Solomon and Sheba" and

"On the Beach" while they are new and fresh, and that their box-office potential will have been dissipated by age and spoilage when they are played.

"So why buy?" asked the EDC.

Added the Committee: "Unless United Artists modernizes its system by delivering pictures when they are fresh, millions of dollars will be lost to both the company and exhibitors."

It was noted that stockholders and directors of the company would be concerned and amazed with the firm's "penny wise, pound foolish sales policies."

Mr. Heineman called the charges "a random series of general allegation that distort and contradict the verifiable facts." He declared that "if there are specific charges of inequities, instead of garbled rumor and hearsay, we will be happy to discuss the problems with the parties involved."

Stating that the UA sales policy was completely misrepresented, Mr. Heineman flatly denied the charge that UA's so-called "pay or no adjustment policy" had not been invoked against the larger circuits.

Regarding prints, the UA sales executive said that his firm was ordering more prints than ever and that "we will be happy to compare our print order on major pictures with print orders of any other company. Our average orders either equal or exceed those of the other majors."

In reply to the general charge of unfair and unwise business practice, Mr. Heineman declared:

"Our sales policies are based on what we have determined over the years to be sound and viable business principle. As a publicly owned corporation, our company's method of operation is entirely accountable to its stockholders. This series of general allegation is both capricious and untrue. We will continue to function on the basis of what we consider to be sound and equitable business principles."

It would seem unlikely that a reputable organization such as National Allied would single out a company for criticism without a solid basis for its charges.

Of course Allied's allegations are not specific. How many exhibitors can speak out without fear of possible reprisal? This is a basic reason for their joining a theatre owners' group, so that a strong organization can go to bat for them.

In his refutation, Mr. Heineman does not say that cases of overdue adjustments do not exist. And regarding prints, he realizes that no company will make their print orders public for comparison. As to charges of withholding pictures until their potential is lost through spoilage, the UA executive omits comment on this policy. However, he states his company will continue to function on what it considers to be "sound and equitable" principles.

National Allied's case would, of course, be much stronger if it did spell out specific instances, but as noted, this is very difficult. But by bringing its complaints to the surface and making them known, indirectly, to the directorate and stockholders of UA, National Allied is undoubtedly hoping to get the company to act on what it alleges are sales malpractices.

And if the EDC is telling untruths because of misinformation — or any other reason — it should definitely be corrected, but through better arguments that put forth by United Artists to date.

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No. 16

NATIONAL ALLIED APPEALS TO WB STOCKHOLDERS ON SALES POLICIES

The Allied States Association of Motion Picture Exhibitors has become the first theatre owners group to directly seek the aid of a major distributor's stockholders in its battle against distribution policies held to be harmful to the industry.

In a bulletin of Allied's Emergency Defense Committee, which aimed its blast at the sales policies of Warner Bros., the EDC expressed surprise that "the stockholders and directors of Warner Bros. are not taking action to stop the unnecessary loss of millions of dollars of revenue annually by Warner Bros. sales department's persistence in holding to antiquated policies of distribution. The Committee suggested five remedies to the company's shareholders and directorate.

These were: 1. That the Warners sales policies be modernized; 2. That "remuneration of lower-echelon sales personnel be put on an incentive or commission type basis." This was offered as the quickest method of eliminating the present "don't give a darn" attitude that is so deeply ingrained in Warner's present sales force; 3. That the sales department abandon "the old-fashioned showcase or ethereal ego-building precedent type of selling; 4. That the company substitute a "modern approach to distributing and selling motion pictures so that pictures move down through the market as near as is humanly possible to the point of greatest penetration; 5. That the terms asked for these films "be geared to the individual theatre's ability to pay."

Should these proposals be adopted, the EDC declared, the company's revenues "will be increased substantially," while "a healthy resistance to the alarming trend of retail outlet closings would eventually result in that trend not only being stopped but reversed, as was the case when the automotive industry adopted modern selling policies."

Referring to the company's sales policies as the "Warner rat hole," the EDC asserted that what it had to say about them could "easily be verified" by stockholders and the directorate by "a close and careful analysis of the sales department records."

The Committee said that "these records will reveal, for instance, that the company's sales are generally geared to the old-time showcase method of distribution."

That method is "contrary to modern merchandising methods, for it forces the individual customer to seek the merchandise in a single and inconvenient outlet rather than the merchandise seeking the customer in many convenient locations."

Seen as "another source of great waste in War-

ner's distribution system" was the fact that the company assertedly is "more concerned with ethereal percentage terms than with dollars."

"Unrealistic terms" quoted by WB mean a loss to the company because they "result in the pictures remaining unsold in the majority of theatres until old and hoary with age and long past the peak of their potential box office impact."

The Committee stated that it "could cite from many hundreds of examples at its disposal where Warners is losing dollars through precedent type selling."

The EDC argued that "Warner's sales department, by refusing to consider overhead in smaller theatres is depriving Warners of many, probable playoffs of pictures while fresh and at their full box-office potential, resulting in the loss to Warners and the industry of many millions of dollars annually."

"It is an established fact," the Committee held, "that the actual cost of selling and shipping a print to a retail account is in the neighborhood of \$10 per shipment. Any film rental taken in by Warners in excess of the shipping charge is a profitable film shipment."

"We suggest," concluded the EDC, "it is time for the Warner board of directors to modernize the thinking of their sales department along the lines of the automobile manufacturers."

"APPROVAL" BILL DIES IN N. Y.

The Younglove-Duffy bill in New York State, designed to place an "approval" on films, died on the last day of the 1960 legislative session.

Senator Walter J. Mahoney, Senate majority leader, revealed that the bill was not let out for debate because the motion picture people would be mistreated on the grounds that TV would not be included in this approval, and television offers movies and risque shows which portray violence, sex and murder. Cited as examples were "Mike Hammer" and "M-Squad."

A strong factor in the death of the bill was the stand of the Citizen's Union, which was "strongly opposed" to its passage.

Eric Johnston, president of the Motion Picture Association of America, assailed the measure last week as a move to "run away from freedom by turning over parental responsibility to outsiders."

"The result in Albany," Mr. Johnston said, "should be a lesson to these censorship advocates that there are men and women in political life in the United States who refuse to be stampeded into chipping away at liberty, and are steadfastly prepared to resist encroachments on the First Amendment."

"The Fugitive Kind" with Marlon Brando, Anna Magnani and Joanne Woodward
(United Artists, May; time, 119 min.)

Loaded more with philosophical dialogue than action, this artistic independent production will appeal mostly to those its co-producer Martin Jurow terms the "educated thinkers." The superb cast should prove a big attraction, as will the name of Tennessee Williams, co-scripter of "Suddenly, Last Summer," who also co-scripted this suspenseful black-and-white feature from his own play, "Orpheus Descending." The story revolves around a handsome guitar player who gives up the wild life he enjoyed as a New Orleans night club guitarist and takes a clerking job in a store in a small Mississippi town. Owner of this mercantile emporium is a bitter, cancer-stricken man, aided by his bitter, lonely wife. A fourth major character in this grim play is the outcast daughter of the town's best family, who tries to take the new clerk away from his female boss. Brando is ideal as the "strange-talking" musician turned salesclerk. Anna Magnani adds another great role to her impressive credits, as the proprietor's wife; and Joanne Woodward offers a brilliant characterization of the wild rich girl. Jory is wonderfully menacing as the dying storekeeper and Maureen Stapleton is outstanding as the sheriff's wife. The exceptional black-and-white photography sets the serious mood, with most scenes being indoors or at night. Comic relief is limited:—

Marlon Brando, a guitarist leaves the wild night spots of New Orleans behind and takes a job as clerk in a store in a small Mississippi town. His boss, lonely Anna Magnani, married to cancer-doomed Victor Jory, is immediately attracted to him, as is Joanne Woodward, outcast daughter of the town's best family, who knows him from Louisiana. Anna shows Brando the burned-out-wine garden of her father, which was destroyed by vigilantes years before because her father sold liquor to Negroes. Her father died in the blaze. Anna invites Brando to make his sleeping quarters in the store. Instead, Brando borrows money from the cash register; accumulates a bankroll at a crap game; returns the money; and tells Anna goodbye. Not seeing him take the money, she calls him a thief and he berates her for hiring him for "double duty without paying overtime." But Brando submits to her pleas to stay. Later sadistic Jory reveals he led the vigilantes who destroyed Anna's father. Anna builds a confectionery behind the store, similar to the wine garden, determined to open it before her dying husband's eyes. When Brando is unjustly accused of 'messin' with the sheriff's wife, he is told to get out of town before sunrise. He tells Anna. Jory's nurse, Virginia Chew, says she knows Anna's pregnant and not by Jory. Just before Brando is ready to leave, Jory sets the confectionery afire, and fatally shoots Anna when she tries to stop him. Brando is pushed into the fire by the hoses of the vicious mob. Joanne finds his snake-skin jacket in the debris, and says: "Wild things leave skins behind them so that the fugitive kind can always follow their kind."

It was produced by Martin Jurow and Richard A. Shepherd. Sidney Lumet directed from a screenplay by Tennessee Williams and Meade Roberts, based on the play, "Orpheus Descending," by Williams.

Adults.

"The Cossacks" with Edmund Purdom, John Drew Barrymore and Georgia Moll
(Universal, May, time, 114 min.)

Made in Italy by Vanguard Films, this lavish wide-screen (Totalscope)-Eastman Color 19th century war epic has too many shortcomings to qualify for better than the lower slot of a dual bill. Its pace for the initial several reels is snail-like, while its dubbing is of low quality. The bit of comedy that is offered is contrived. There are a few impressive cavalry charges but these do not overcome the generally limited action. The story concerns the amorous and military

adventures of a rebellious Caucasian chieftain's son, who as a lad was taken as a hostage by the Russians in 1860 to halt his father's warring on them. As the chieftain's son, Barrymore is only moderately impressive, while Georgia Moll is fairly captivating as a prince's daughter. Purdom is convincing as the relentless tribal leader. The photography is very good:—

From 1850 to 1860, the legendary Caucasian chief, Edmund Purdom, wages war against Russian Czar Alexander II. Despite occasional victories, Purdom and his followers suffer a final defeat, which results in Purdom's 12-year-old son being delivered to the Russians as a hostage to guarantee continued submission of the Caucasian warrior. Ten years later the young captive, John Drew Barrymore, is at the Imperial School of Cadets in St. Petersburg. There he has a good friend in fellow cadet Pierre Brice and is in love with Prince Voronzov's beautiful daughter, Georgia Moll. When Barrymore and Brice thwart an attempt on the life of the Czar, Massimo Girotto, they are awarded for their bravery. News of their action reaches Purdom, who accuses his son of being a turncoat, and resumes war on the Russians. Georgia's father, Mario Pisu, is named to head the Russian forces in the Caucasus. Barrymore is arrested, but the Czar lets him choose either to fight for him or to return to his father's side. He goes back to Purdom, mainly to convince him that war against the Russians is foolhardy. Barrymore meets his childhood sweetheart, Grazia Maria Spina, and although she still cares for him, he tells her of his love for Georgia. Meanwhile, Georgia, attempting to reach Barrymore at the front, hides in a munition wagon train led by Brice. Georgia and Brice are the only survivors when the column is wiped out, and are taken before Purdom and Barrymore. Although Barrymore pretends he doesn't recognize them, Grazia lets it be known that he does. Pisu refuses to be blackmailed by the capture of his daughter, and she and Brice are left for the vultures, while Barrymore is jailed as a traitor. Barrymore's mother helps him to escape and he frees Georgia and Brice before going to join Purdom on the battlefield. Soon afterwards, amid a slaughter by the Russians, Barrymore and Purdom are both badly wounded. Purdom is finally convinced that his wars have been in vain.

It was produced by W. Tourjansky and directed by Giorgio Rivalta.

General patronage.

"Killers of Kilimanjaro" with Robert Taylor, Anthony Newley and Anne Aubrey

(Columbia, May; time, 91 min.)

CinemaScope and Eastman Color can't save this inept British-casted programmer centering around an engineer's bravery versus fierce East African natives and animals while scouting a railway route. Also on hand is a blonde beauty seeking her missing engineer father and her fiancé. Whatever has happened in almost all other safari films occurs in this Warwick production which offers little suspense, the fate of the two lost men being learned in an early reel. Taylor's acting is uninspired. Anne Aubrey is acceptable as the girl, and Anthony Newley is fine as the provider of comedy relief. The African background—boasting a great variety of animals and a view of Kilimanjaro—is adequate as is the photography:—

Robert Taylor, an engineer commissioned to complete the first East African railway, travels to Mombasa on the same ship as Anne Aubrey, whose father and fiancé have disappeared while working on the same job, and John Dimech, young Arab, returning from school in England to visit his father, Gregoire Aslan, powerful Arab slave trader. Taylor learns from Anthony Newley, the engineering company's sole representative in Mombasa, that it is Aslan who is responsible for the disappearance of his two predecessors. The passing of the Abolition of Slavery bill in England has spurred Aslan's slave export, and he seeks a monopoly on the first railway from Lake Victoria to the coast. He intends to prevent the English company from

getting any native porters, and has hired the services of a German engineer, Martin Boddey, to complete a survey on his behalf and stake the first claim to the territory. Taylor visits Aslan, but after refusing a bribe to work for the rival concern, he is warned that the notorious WaArusha tribe is not the only danger he will incur if he continues to defy the Arab slaver. Taylor overcomes the porter shortage by recruiting convicts from the local prison. After consenting to Anne's travelling with Newley and himself, he sets off to race Boddey to the coast. After the party is underway, it is discovered that Dimech, disgusted with his father, is a stowaway. When the train just misses being dynamited, Taylor heads inland into primitive bush country. There, the party has several skirmishes with man-eating game. They are captured by the bloodthirsty WaArushas, but Taylor is able to bluff his way into the confidence of their king, Orlando Martins. Taylor is honored with the protection and guidance of 10 picked warriors, for the final lap of his survey to the Lake. His trail has been spotted and soon Boddey is plotting his death again. At the moment of attack, Aslan learns that his son is with Taylor and makes a desperate effort to make Boddey reverse his plan. Aslan is for once defeated in his will, however, and many lives are lost before Taylor wins the final battle. He and Anne decide to marry.

It was produced by Irving Allen and Albert R. Broccoli. Richard Thorpe directed from the screenplay by John Gill-ling and Earl Fenton, based on a story by Richard Maibaum and Cyril Hume, from the book, "African Bush Adventures," by J. A. Hunter and Daniel P. Mannix.

Family.

"Expresso Bongo" with Laurence Harvey, Sylvia Syms, Yolande Donlan and Cliff Richard

(Continental, April; time, 108 min.)

Credit Wolf Mankowitz, British playwright, novelist and story writer with penning a hard-hitting, realistic tale of London's Tin Pan Alley. Geared principally as an art house entry this side of the Atlantic, where it should be a money-maker, this amusing feature centers about a glib young talent agent and his exploits to break out of the small time operation of Soho night life, via the promotion of a teen-age bongo-beating rhythm singer. Photographed in black-and-white and wide-screen Dyaliscope, it is replete with bare-bosomed burlesque girls, rocking and rolling teen-agers, espresso cafes, off-color Yiddish expressions and many other trademarks of Soho. Lively, sometimes satirical, the picture spotlights the no-holds-barred morality of the ten-percenters. Powerful portrayals are presented by Laurence Harvey, as the agent; Sylvia Syms, as his stripper girl friend; Yolande Donlan, a curvacious American vocalist; Meier Tzelniker as a shrewd diskery executive; and Cliff Richard, as the young "find." The photography is very skillful:—

Laurence Harvey is a fast talker who earns a dubious livelihood as a talent agent in London's honky-tonk night life world of Soho. His girl friend, Sylvia Syms, is a warm-hearted stripper, and his clientele includes the small time performers and proprietors of the little jazz joints and espresso houses boasting of a nightly "floor show." Harvey hears a young bongo player-singer, Cliff Richard, who is popular with the teen-agers of an espresso spot, and signs him to a 50-50 contract, and names him Bongo Herbert, and builds him into a national figure via a series of tricky and fantastic maneuvers. He convinces Meier Tzelniker, the head of a recording firm, to press a disc and he jockeys Gilbert Harding, a respected TV documentarian, into putting Richard before the BBC cameras. Next he wangles a spot for Richard on the program of Yolande Donlan, a noted vocalist, who's popularity is on the wane. The money starts rolling in, but soon the bubble bursts when Yolande takes a personal fancy to young Richard and plans to take him back to the States as her co-star. Harvey considers Richard his own creation and property but Yolande learns that the 18-year-old Richard's contract with Johnny is illegal. She

gets Tzelniker to "take over" the young singer. Harvey is left clientless and Yolande, ironically, sees only Richard obtain an American engagement. The ever optimistic Harvey is all set to go back to playing the drums to raise money for Sylvia's voice lessons, but a man whom he has befriended is in a position to employ a young "Judy Garland-type," and Harvey once more assumes the role of talent agent. He also tells Sylvia "I love you" for the first time.

It was produced and directed by Val Guest from a Wolf Mankowitz' screenplay, based on a musical comedy by Mankowitz.

Adults.

"Jazz on a Summer's Day" with Louis Armstrong, Mahalia Jackson, Jimmy Giuffre, Gerry Mulligan, etc.

(Union Film, March; time, 85 min.)

A color composition of candid glimpses of the Newport Jazz Festival which is ideal art house fare, but can be booked as an off-beat second feature where audiences are at least semi-sophisticated. If aggressively promoted as a photographed musical concert, it can stand by itself in many average situations. As outstanding as the sounds of expertly produced jazz is the cinematography. Bert Stern, responsible for the feature, is better known as a top-notch still photographer. The camera's change of pace is superb. The lens may rest on a performer's face for many seconds then dart back and forth among the audience and local scenery, including a yacht race and a group of beer-imbibing jazz fanatics. Excellent use is made of close-ups. The jazz is presented by top artists rendering many standards. These include Louis Armstrong and Jack Teagarten's rendition of "Rocking Chair," Anita O'Day's "Sweet Georgia Brown" and "Tea for Two," and Mahalia Jackson delivering "The Lord's Prayer." Other headliners include the George Shearing Quartet, Dinah Washington and Thelonius Monk:—

The musical program: "Train and the River," Jimmy Giuffre Trio featuring Bob Brookmeyer, trombone; Jim Hall, guitar; Jimmy Giuffre, sax, clarinet; "Blue Monk," Thelonius Monk, piano and Henry Grimes, bass; "Blues," Sonny Stitt, sax; Sal Salvador, guitar; "Sweet Georgia Brown" and "Tea for Two," Anita O'Day, vocal; John Poole, drums; Jimmy Jones, Piano; White Mitchel, bass; "Rondo," George Shearing Quintet, featuring Jimmy Bond, Jr., bass; Ray Mosca, drums; Emile Richards, vibes; Armando Peraza, bongo; Jean Thielmans, guitar; and George Shearing, piano; "All of Me," Dinah Washington, vocal; Terri Gibbs, vibes; Urbie Green, trombone; Max Roach, drums; "Catch As Catch Can," Gerry Mulligan, sax; Dave Bailey, drums; Bill Crow, bass; Art Farmer, trombone; "I Ain't Mad at You," Big Maybelle, vocal; Buck Clayton, trumpet; "Sweet Little Sixteen," Chuck Berry, vocal; Rudy Rutherford, clarinet; Jo Jones, drums; "Blue Sands," Chico Hamilton Quintet; "Lazy River," "Tiger Rag," and "Saint's Go Marching In," Louis Armstrong, vocal, trumpet; Danny Barcelona, drums; Peanuts Hucko, clarinet; Trummy Young, trombone; "Rocking Chair," Louis Armstrong, vocal, trumpet; Jack Teagarden, vocal, trombone; "Shout All Over," "Didn't It Rain," and "Lord's Prayer," Mahalia Jackson, vocal; Mildred Fells, organ; and "Dixieland," Eli's Chosen Six, Yale Jazz Band.

It was produced and directed by Bert Stern from a screenplay by Arnold Peri and Albert D'Anniabile.

Family.

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"Sergeant Rutledge" with Jeffrey Hunter, Constance Towers and Billie Burke

(Warner Bros., May 28; time, 111 min.)

John Ford has filmed a first-rate post-Civil War story offering an off-beat combination of ingredients, namely a court martial of a sympathetically portrayed Negro soldier, rape-murder, romantic interest, a whodunit, Indian-fighting and a colored cavalry outfit. The overall effect of this Technicolor suspense-crammed production spells very good box-office. The treatment of racial prejudice is executed boldly and in good taste. The plot centers around the trial of a Negro sergeant for the attack-slaying of a white teen-age girl and the slaying of her father, the post commander. Woody Strode is excellent as the dignified colored sergeant. Jeffrey Hunter gives a strong portrayal of the white lieutenant serving as Strode's counsel. Constance Towers, is competent as a key witness and Hunter's romantic interest; Billy Burke is good in her scatterbrain role; Juan Hernandez is outstanding as an elderly Negro cavalryman; and as the judge, Willis Bouchee is effective. A ballad, "Captain Buffalo," is beautifully rendered by the Negro soldiers. The top-notch photography is particularly impressive in the Monument Valley sequences:—

Jeffrey Hunter, a white lieutenant of the 9th U.S. Cavalry—comprising Negro troops, veterans of battles with the Apaches in the post-Civil War days in Arizona Territory—has volunteered as defense counsel at the court martial of Woody Strode, a colored sergeant charged with the rape and strangulation of 16-year-old Toby Richards, and the fatal shooting of her father, Major Dabney, commanding officer of Fort Linton. Strode says he fled his post, because, with a dead white girl involved, no white man would believe his story if he remained. The trial is conducted by a colonel, Willis Bouchee. Counsel for the prosecution is Carleton Young. Hunter enters a not guilty plea. The first witness, Constance Towers, with whom Hunter is in love, credits Strode with having saved her life when he found her at a railroad station, threatened by Apaches. Charles Seel, post physician, reports he found Toby's semi-nude body and that missing from her person was a gold cross she always wore. Her father was found shot dead. In his hand was a revolver, fired twice. Hunter tells how he and his patrol came across Strode at the station after the sergeant saved Constance's life, and how later the patrol found the Indian-mutilated body of Jan Stine, son of the camp store owner, Fred Libby. Strode tells of seeing the Apaches murder Constance's rancher-father, Cliff Lyons. A slain Indian is found by the patrol wearing a gold cross, apparently the one torn from Toby's body. The Indian also wears a white man's coat, bearing the initials of the store owner. Strode testifies that when he entered Maj. Dabney's quarters he found the strangled girl. The major suddenly appeared, suspected him, and opened fire. Strode says he shot the major in self-defense. Hunter argues this is justifiable homicide. Libby volunteers to identify the gold cross, explaining that now that his son is dead the truth can't hurt, and he doesn't want to see Strode falsely accused. Hunter elicits from Libby testimony that the buckskin jacket his son was wearing was his father's. He accuses Libby of putting the cross in the jacket, of having raped and killed the girl, and of trying to save his own neck by placing the blame on his dead son. Libby sobs a confession and a new chapter is written in frontier justice.

It was produced by Willis Goldbeck and Patrick Ford. John Ford directed from a screenplay by James Warner Bellah and Goldbeck.

Adults.

52 FROM FOX IN '60

"You can't do business from an empty wagon," the ancient business adage, is well understood by successful distributors and exhibitors alike.

One distributor realizing more than the others that the more good films released, the greater the possible number of winners and the lower the overhead per feature sold, is Twentieth Century-Fox.

Spyros P. Skouras, 20th-Fox president, has announced that at least 52 feature attractions will be released by his company within the current calendar year.

"We will positively supply ample product for every theatre," Mr. Skouras declared, stressing that his remark extends far beyond the larger key city situations. At the same time, he noted that 20th-Fox' advertising publicity-exploitation budget for 1960 is the largest in its history.

The Fox release schedule, still being supplemented, follows: MARCH: "Dog of Flanders," "The Wind Cannot Read," "When Comedy Was King," "South Pacific;" APRIL: "Masters of the Congo Jungle," "Wake Me When It's Over," "13 Fighting Men;" MAY: "Crack in the Mirror," starring Orson Welles, Juliette Greco, Bradford Dillman; "Flame Over India," with Kenneth More, Lauren Bacall; "Valley of the Redwoods," a suspense drama; "The Idiot," Russian exchange picture; JUNE: "Wild River," producer-director Elia Kazan; with Montgomery Clift, Lee Remick, Jo Van Fleet; "Bobbikins" with Max Bygraves, Shirley Jones; "Operation Amsterdam," starring Peter Finch, Eva Bartok; "Girl in the Red Bikini;" JULY: "Story of Ruth" with Elana Eden, Stuart Whitman; "Murder, Inc.," "Upstairs and Downstairs," "David and Bathsheba," a re-release with Gregory Peck, Susan Hayward; AUGUST: "From the Terrace," Paul Newman and Joanne Woodward; "Legions of the Nile," "For the Love of Mike," Richard Basehart; "Young Jesse James;" SEPTEMBER: "Sons and Lovers" starring Dean Stockwell, Trevor Howard and Wendy Hiller; "The Captain's Table," "Trapped in Tangiers;" OCTOBER: "Austerlitz," "12 Hours to Kill," "The 39 Steps," with Kenneth More, Taina Elg; NOVEMBER: "Siege of Syracuse," "Ferry to Hong Kong," with Orson Welles, Curt Jurgens; "Ice Cold in Alex," with John Mills, Sylvia Syms; DECEMBER: unpublishable due to contract negotiations being in progress.

Twentieth-Fox is to be congratulated for answering the exhibitor's pleas for sufficient product. The company's release roster is giant-sized compared to many of its competitors, who seem to be interested principally in their TV investments, and are increasingly crossing off the theatres from their plans.

AFTERMATH OF A STRIKE

The end of the Screen Actors Guild strike has been hailed throughout the industry. The work stoppage, which halted production at most major studios for 32 days, undoubtedly will effect the exhibitor adversely. For even before the strike, theatre owners—especially those changing their bills twice weekly—were already pinched by the recent overall reduction of releases.

To fill out product rosters during the strike, several pictures were imported by the majors, which never would have made it to a projection booth in this country under other conditions.

Along with movie-making, exhibitors are also concerned with movie-selling to TV. Although most film company president contend that they have no present intentions of disposing of their "post-1948's," veteran industry observers realize this is no guarantee, even if the intentions are good.

Should one major producer-distributor suffer two consecutive bad years, there is a strong possibility that the company would be forced to market its newer films to video, thereby giving an excuse for similar action by its competitors.

In brief, a month-long stoppage of picture-making is too long, especially when it means an upset release schedule and a step closer to clearing the way for additional sales of features to television.

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NATIONAL ALLIED'S EDC ATTACKS PRODUCERS' REPRESENTATIVES

Terming them "the industry parasites," the Allied States Association of Motion Picture Exhibitors last week assailed producers' representatives in a strongly worded two-page bulletin issued by the theatre organization's Emergency Defense Committee.

Because the EDC bulletin — the 13th in a series — treats a subject which despite its importance to exhibitors, rarely is treated in the trade press, and because most trade publications will edit it sharply — it lists specific producers, distributors, theatre circuits and pictures — Harrison's Reports is publishing the complete text of the memorandum.

Following is EDC Bulletin No. 13: "The Industry Parasites."

"There is a little man upon the stair/When you look for him, he isn't there.

"This bulletin is dedicated to that mysterious creature, the producer representative. To the exhibitors he is a ghostly figure for they never get to see him. Yet he sets the terms and policy on every deal involving his company's pictures. Never laying eyes on him, the exhibitors picture him as a vapire skulking in the background and sucking their — and the industry's — lifeblood.

"These words seem fanciful yet they convey an accurate impression of the strange, furtive creature we are talking about. He is oblivious of every principle of sound business and mainly concerned with protecting his five per cent — or whatever his rake-off may be. His operations are particularly vicious because he feeds on the weaker elements of exhibition. The buying power and play-off strength of the great former affiliates temper his greed, hence he pads his "take" at the expense of the little fellows. Often he becomes the tool of distribution, a convenient screen to hide behind, when attempting to excuse demands for confiscatory terms or refusing to adjust terms to a fair level after the play-off.

"Generally the producer representative's name is unknown to exhibitors attempting to negotiate a fair deal. They only know that he is somewhere out of sight, pulling the strings that cause the distributor's branch manager to act the way he does. The producer representative's operations are in contradiction to the claims of certain distributing companies concerning the autonomy enjoyed by their local representatives. Independent exhibitors can cite examples to support their contention that his chief aim is to slow down the flow of product to the subsequent-run and small town theatres. An added element of bewilderment is that the distributors' representatives themselves seldom refer to him by name. He is smuggled into the conversation in sentences like this: "The producer's representative turned down the deal."

"It was only when the general sales manager of United Artists and the representatives of four producers releasing through that company held a press conference and jointly announced that they had discarded a trade custom that had

been beneficial to hard pressed exhibitors, and had agreed to adopt a uniform policy of "pay or no look," that the exhibitors came to know some of these men and the companies which they represented.

"Producers who still entertain the old-fashioned notion that customer good will is an asset to be cherished will be chagrined to learn that exhibitor resentment, built up by their representatives, falls upon them and not on their anonymous agents. Exhibitors who are frustrated in their attempts to secure fair deals quite naturally take it out on the producer when the opportunity arises. Comes the day when he comes up with one of those things known in the trade as a turkey, a dog, or a bust and exhibitor resentment, in the form of no contracts and no playdates, bursts over his unsuspecting head.

"Sam Goldwyn may or may not have been the first to employ producer representatives but he is credited in exhibitor circles with this unpopular innovation. Through the use of these parasites (and some unhappy utterances of his own) he has incurred the dislike of many theatre owners. Conditions being what they are, no one likes to hear of a picture turning sour. Nevertheless, it must be recorded that when it became generally known that PORGY AND BESS was

(continued on next page)

UA SALES UP 9th STRAIGHT YEAR 34 RELEASES FOR BOTH '60 AND '61

United Artists, led by Robert J. Benjamin, board chairman, and Arthur B. Krim, president, has increased its annual gross receipts for the ninth successive year since the new management team took command of a very sick company.

During 1959, United Artists grossed \$95,068,285, compared with \$84,072,467 in 1958. Net earnings for 1959 climbed to \$4,111,004 after provision for taxes, compared to \$3,701,963 in 1958.

In delivering to the press his annual "Progress Report," Mr. Krim declared that "the big progress report is our product report."

In 1960, UA will release a total of 34 features, indicating a \$60-70,000,000 product investment, compared with 42 releases in 1959, reflecting a decline in "program" pictures. This year will see double the number of "A" features, Mr. Krim noted. Scheduled from April through December are 25 releases. A minimum of 34 films will be released in 1961, UA's president said, with 28 of next year's releases based on properties UA already possesses.

Releases set through the remainder of this year include: "The Unforgiven," starring Burt Lancaster and Audrey Hepburn; "The Fugitive Kind," Marlon Brando, Anna Magnani, Joanne Woodward; "The Gallant Hours," James Cagney; "The Boy and the Pirates," Susan Gordan, Murvyn Vye; "The Night Fighters," Robert Mitchum; "The Apart-

(continued on back page)

NATIONAL ALLIED'S EDC ATTACKS PRODUCERS' REPRESENTATIVES

(continued from front page)

not performing at the boxoffice, few exhibitor tears were shed. Despite the picture shortage, there seems to be little doubt that many exhibitors will vent on Mr. Goldwyn their resentment over the treatment accorded them by his representatives. They will manage somehow to get along without *PORGY AND BESS*. This is human nature and Mr. Goldwyn and some of his contemporaries should take a long look at the customer relations factor of their business before this sore festers any more.

"One of the best illustrations of a producer representative tipping his hat to a former affiliate and at the same time kicking the smaller exhibitors' shins can be found in the evidence of two antitrust cases. One was heard in Denver, the other in San Francisco. In the Denver case the evidence disclosed that National Theatres' (Fox's) first-run theatre paid 40%, later reduced to 35%, for *BEST YEARS OF OUR LIVES*. Total film rental allegedly paid, \$38,000. In the San Francisco case, heard recently, and reported in a trade journal, it was alleged that *BEST YEARS OF OUR LIVES* was sold for a total price of \$150,000 for all Fox Theatres, including first runs and sub runs, in Los Angeles, San Francisco, Salt Lake City, Kansas City and Denver. In Denver, Fox secured the picture over an Independent which had offered \$50,000 against 50% of the gross. The jury awarded damages to the independent because, obviously, it could not understand why, in the absence of collusion, a producer would accept \$12,000 less from Fox than the independent was willing to pay.

"We cannot help wondering if grim perjury did not play a part in those cases. If the testimony in Denver was correct that the picture was sold on percentage to the Fox Theatre there, then the testimony in San Francisco that the picture was sold to Fox Theatres in five cities (including Denver) for the flat sum of \$150,000, must be untrue. And vice versa. We do not know that prosecutions for perjury will do the exhibitors any good, but revelations of this kind should jar the Department of Justice out of its fatuous notion that all is well in this most perfect of all industries. What is needed is rigid enforcement of the Paramount decrees and further action under the Sherman Law if the Court orders prove to be as worthless as the Antitrust Division claims them to be. Government officers sworn to uphold the law will be ignominious figures in history if they continue to sit idly by while independent exhibitors are being eliminated and former monopolies are being restored and permitted to continue their depredations against independent interests."

"Rosemary" with Nadja Tiller, Peter Van Eyck and Carl Raddatz

(Films-Around-World, Jan.; 105 min.)

A delightful German-made satire, with good subtitles, based upon the true story of a young beauty of Frankfurt who promoted herself from shilling for a pair of street-singers to being the favorite prostitute of a group of post-war industrialists. This import should do smash business at all theatres which have met success with sophisticated foreign films with adult themes. Curvaceous Nadja Tiller is perfect in the title role of the courtesan. Peter Van Eyck is very believable as a French industrialist. Mario Adorf and Jo Herbst give fine portrayals of the musicians who give Rosemary her early training. The singers render sarcastic lyrics throughout the corruption-crammed picture. Carl Raddatz is very effective as the Bonn

tycoon who gives Rosemary her first steady income. Production value is strong, the direction is brilliant, and the photography is first-rate:—

A beautiful and shapely blonde, Nadja Tiller, and street musicians Mario Adorf and Jo Herbst, are singing behind the Palace Hotel, Frankfurt. In one of the rooms, a cartel of big industrialists discuss a highly secret project in which the Bonn government is interested. One of the men, Gert Frobe, sees the singers, throws money and a note to Nadja, asking her to meet him later. By mistake she jumps into the wrong car, meets industrialist Carl Raddatz, and wins her first apartment and a regular supply of money as his mistress. To learn of the politically important cartel project, French interests send Peter Van Eyck to Germany. A prince, Tilo von Berlepsch, a friend of Raddatz' sister, Hanne Wieder, introduces Van Eyck to the German industrial world. By accident, Raddatz takes Nadja to a country club the same day the Frenchman is to meet there with the industrialists. Hanne has Raddatz send Nadja home. On her way she meets Van Eyck, and persuades him to take her with him to the country club, where she is a giant success. This causes her to lose Raddatz' friendship. Van Eyck turns Nadja into an industrial spy. At the same time she becomes the most popular — and most expensive — courtesan in Frankfurt. Raddatz' colleagues are more eager to tell her their business troubles than to make love. All of their words are caught on a hidden tape recorder by Nadja. When the Germans realized there is a leak in their security, attention is focused on Nadja. Raddatz, as their spokesman, offers to buy the tapes from her, at any price. She refuses, saying he can have them if he gets a divorce and marries her. Raddatz refuses. Nadja goes on to overplay her hand. She embarrasses the men before their wives at a party. Then she becomes aware she has made dangerous enemies. Anonymous phone calls frighten her. Accompanied by a deeply religious student, Horst Frank, to whom she has entrusted the tapes, she goes to the cafe where the angry industrialists have gathered to make plans. Depressed, she drinks heavily, and disillusioned and fearful, she returns home in a semi-hysterical state. As she enters her apartment she is mysteriously strangled to death. The street singers are presented outside the hotel in the final scene, having long since found a shapely substitute, Karin Baal, in every respect, perhaps, Rosemary's successor.

It was produced by Luggi Waldleitner and directed by Rolf Thiele from a screenplay by Erich Kuby and Thiele.

WEATHER HITS U.S. ATTENDANCE

National theatre attendance for March was down 15 per cent from the same month last year, due to unusually bad weather in many parts of the country, Sindlinger & Co., research firm reported. Box-office drop marked the first time since February, 1959, that the total monthly attendance fell below the corresponding month of the preceding year, Sindlinger noted. The March decline resulted in the first three months of 1960 showing a gain of a little less than two per cent from the corresponding quarter last year.

**"The Battle of the Sexes" with Peter Sellers,
Robert Morley and Constance Cummings**

(Continental, April; time, 88 min.)

Based on American humorist James Thurber's story, "The Catbird Seat," this laugh-provoking British feature, dealing with the endless war between man and woman, should be very well received in this country. Peter Sellers ("The Mouse That Roared," "I'm All Right, Jack") the new English film sensation of the Alec Guinness type, scores once more in his latest characterization, that of a Milquetoast head accountant in a Scottish tweeds company who tries to murder an ambitious American businesswoman attempting to modernize the firm. Robert Morley, best known of the talented cast this side of the Atlantic, is properly bumbling as the lame-brained son of the establishment who has recently taken command. Seattle-born Constance Cummings is ideal as the over-efficient efficiency expert. Director Charles Crichton ("The Lavender Hill Mob") demonstrates his outstanding ability with farcical comedy. The black-and-white photography is good:—

Constance Cummings, an attractive efficiency expert is voted a free trip to Scotland by her harassed male colleagues. There she runs into bumbling Robert Morley, new head of an old successful textile company, whom she persuades to hire her as his industrial consultant. Constance quickly modernizes the aged Edinburgh firm, bringing in electric adding machines, intercoms, etc. Peter Sellers, head of Morley's accounting department, an abstemious, conservative, trustworthy and infallible man, is moved to rebellion. He quietly sets about sabotaging the new equipment. When Constance decides to centralize production in a new, modern factory, and suggests that all the old employees be fired, with Morley changing to synthetic fiber making, Sellers decides he'll have to "rub her out" like a bookkeeping error. Inspired by a whodunit film, he develops his plot, buying a bottle of whiskey and a pack of cigarettes to divert suspicion, he visits Constance. All goes awry, however, when the "killer" can't find a proper murder weapon. Failing at homicide, he manages to have Constance judged insane by Morley, who fires her. Sellers is to restore the firm as it was. Victoriously, he heads home. Suddenly he spots distraught ex-efficiency expert on her way to the railroad station, crying. Tears! The immortal weapon in the battle of the sexes! Unaccountably, Sellers finds himself buying Constance a bunch of violets. Has he, won the battle — but lost the war?

Written and produced by Monja Danischewsky, it was directed by Charles Crichton. Based on the story, "The Catbird Seat," by James Thurber. Family.

**"Valley of the Redwoods" with John Hudson,
Lynn Bernay and Ed Nelson**

(20th Century-Fox, May; time, 63 min.)

Although one would never guess it from the title, this low-budgeter is a crime-suspense drama. It centers about a meticulously planned robbery of an \$81,000 California lumber mill payroll. Despite its absence of star names, there is enough in the grim and gripping story, filmed in CinemaScope and black-and-white, to make it a good supporting programmer. The trio attempting the perfect crime comprises an attractive sweater girl, her lover — both on their first job — and a veteran safecracker. The acting is fairly competent

in the independent production which does a fine job of showing that crime really doesn't pay. The jazz music background is extremely distracting during the safecracking sequence. Complete silence, except for the slight noises of tools and heavy breathing, has always proved more effective in robbery sequences. The direction and photography are good:—

Lynn Bernay has been a secretary six months at a California lumber company solely to gather information so that her lover, John Hudson, and she, aided by an experienced safecracker, Ed Nelson, can rob the firm's \$81,000 payroll. It is to be the first robbery for Lynn and Hudson. The mill supervisor, Michael Forest, has meanwhile fallen for Lynn. The plotting trio plan to rob the place on a Saturday, when only the watchman, Bruno Ve Soto, will be present. They plan to exit the mill hiding in Lynn's car — she is to come to the factory on Saturday to catch up on some work — and head to a waiting plane not far from the mill. The goal is to be in Canada by the time the robbery is discovered Monday. On the day of the long-planned robbery, Forest passing by, sees Lynn's car alone in the company parking lot, and unexpectedly pays her a visit while the safecracking is in progress, near Lynn's desk. Lynn diverts him by asking him home for lunch, hoping to return to the factory to smuggle out her two accomplices later. The safe is cracked, but when the watchman tests the door handle, it falls off. Seeing this, the robbers hit him over the head and run. Randall and Nelson take the watchman's car. A police car drives up as they are leaving, and they slay the patrolman. Ve Soto, recovering from his head wound, manages to shoot the fleeing Hudson in the leg. At the house Lynn has overheard the reported robbery via a phone call to Forest. Nelson picks Lynn up at her home after Forest leaves and they drive to where Hudson is waiting. The lovers, regretting their situation, consider giving up and returning the money; hoping for lighter punishment. Nelson will have none of this and forces Lynn to guide him to the plane. At the factory, Robert Shayne, the police captain, informs Forest that Lynn must be the robbers' accomplice. Hudson manages to catch up with Lynn and Nelson, but cannot overcome Nelson, because of his loss of blood. Nelson tries to run them both down with his car, but Lynn, using Hudson's gun, fires at the approaching Nelson, killing him. Lynn cradles the wounded Hudson's head in her arms and awaits the exactness of justice.

It was produced by Gene Corman and directed by William N. Witney from a screenplay by Leo Gordon and Daniel Madison, based on a story by Corman.

Family.

LETTERS TO THE EDITOR

Would you kindly grant us permission to use your fine article, "Meet the Drive-In Patron," in our local newspapers. It is on Page 52 of your March 26, 1960 issue. This article should appear in every newspaper in the country, which will acquaint the moviegoers with the right impression of a drive-in theatre, instead of some of the evil thoughts that run through their minds.

B. Wachnansy
General Manager,
Nicholas George Theatres
Allen Park, Michigan

HOME TOWN OF "BEN-HUR" AUTHOR URGES M-G-M GIVE IT FILM NOW

Perhaps the name of Gen. Lew Wallace, creator of the novel, "Ben-Hur," wasn't mentioned once in the recent Academy Award ceremonies, but this oversight was atoned for in an explosive manner this week.

In a brilliantly conceived plan, the town of Crawfordsville, Indiana, aided by the Montgomery County Chamber of Commerce, has initiated a campaign to induce M-G-M to make "Ben-Hur" available now for showings in Crawfordsville, where Gen. Wallace lived and where he penned the novel on which the motion picture is based.

The Chamber of Commerce has asked that M-G-M be requested officially to make the picture available to the Strand Theatre, Crawfordsville, in the near future. All citizens of the community were called upon "to unite in deluging President Joseph R. Vogel of M-G-M with postcards to protest the further withholding" of "Ben-Hur" from Wallace's home town.

Postcards were made available in local retail establishments without charge. The Commerce group said that the Strand "is equipped to properly exhibit this motion picture" and that the owners of the theatre "wish to secure" the film for Crawfordsville.

The Crawfordsville Journal and Review, in a front page story this Monday, reported that the first postals had been sent to M-G-M in New York. There were 1,084 cards, collected in 12 boxes during the first 48 hours of the campaign. By Tuesday, 100 boxes were expected to be made available.

Commenting on the action of the Montgomery County Chamber of Commerce, Robert Mochrie, assistant general sales manager of M-G-M, declared that "we've had requests from many communities which are anxious to see 'Ben-Hur.' We appreciate the eagerness of Crawfordsville," but hope the town "will be patient."

"The picture is being released on a limited schedule of engagements and it is not physically possible to cover the entire country at the same time," it was said.

Following is a message from Carl F. Henthorn, Crawfordsville's mayor:

"In view of the intense desire of the citizens of Crawfordsville, Indiana to have the picture *Ben Hur* shown at our local theatres, since the author General Lew Wallace was a Crawfordsville resident, I have inquired into this matter sufficiently to feel that by law and right *Ben Hur* should be released immediately to our local theaters.

"Since MGM has previously been enjoined from refusing release of pictures on a discriminatory basis, I feel they will make this picture available promptly to the theaters in Crawfordsville, where this wonderful story was created.

"To assist in the efforts of the local people and their requests for this picture, I have called this matter to Indiana's Senators and the Congressman from our district.

"In view of the great local interest to see this excellent production, it will surely be released to our theatres now."

The printed postcards, which contained three reasons for the sender's writing to Mr. Vogel—plus room to include other reasons—were sponsored by the "We Want 'Ben-Hur' Committee." The three reasons were: "1. I want to see 'Ben-Hur' in Crawfordsville now, not in 1961; 2. Crawfordsville is a modern community; has available the same retail merchandise available in Indianapolis and residents being relegated to an old and stale service as to 'Ben-Hur.' 3. Limited showing of 'Ben-Hur' to Lyric Theatre,

Indianapolis forces us to drive 90 miles to have access to the picture and discriminates against the citizens of Crawfordsville."

A grass-roots campaign such as this will undoubtedly be very effective, for it places M-G-M in a dilemma. The company must either alter its distribution plans and release the picture to smaller situations earlier, or it must incur the wrath of the public, which will not easily forget that M-G-M was the company which did not answer its plea for a picture.

The Crawfordsville move must be considered a stroke of genius.

UA SALES UP 9th STRAIGHT YEAR 34 RELEASES FOR BOTH '60 AND '61

(continued from front page)

ment," Jack Lemmon, Shirley MacLaine, Fred MacMurray; "Elmer Gantry," Burt Lancaster, Jean Simmons; "Studs Lonigan," Christopher Knight; "Once a Hero," Alec Guinness, John Mills; "Flames Over Pompeii," Steve Reeves; "Inherit the Wind," Spencer Tracy, Fredric March, Gene Kelly; "The Magnificent Seven," Yul Brynner, Eli Wallach, Steve McQueen, Horst Buchholz; ROADSHOWS: "The Alamo," John Wayne, Richard Widmark, Laurence Harvey, in Todd-AO, nine playdates in October; "Exodus," Paul Newman, Eva Marie Saint, Ralph Richardson, Lee J. Cobb; Panavision 70; at Warner, New York, Dec. 15; Cine-Stage, Chicago, Dec. 16; Wilshire, Beverly Hills, Dec. 21.

A partial list of major 1961 releases, with date production starts: May, 1960: "A Matter of Conviction," Burt Lancaster; "The Affair," Bob Hope Lucille Ball; June, 1960: "The Misfits," Marilyn Monroe, Clark Gable, Montgomery Clift, Eli Wallach; "Short Weekend," Gary Cooper; "West Side Story," July, 1960: "The Sin of Susan Slade," "Man of Alcatraz," Burt Lancaster; August, 1960: "Sergeant Pike," September, 1960: "Time on Her Hands," Ingrid Bergman; "Paris Blues," Paul Newman, Joanne Woodward, Sidney Poitier; October, 1960: "First Train to Babylon," Gary Cooper; "Flight from Ashiya," Clark Gable, Richard Widmark; November, 1960: "The Way West," James Stewart, Burt Lancaster; "Judgment at Nuremberg," Spencer Tracy; December, 1960 "Two for the Seesaw," Elizabeth Taylor, Paul Newman.

Some properties on which the 1962 program will be based: the current three best-seller books: "Hawaii," by James Michener; "Advise and Consent," by Allen Drury, and "The Constant Image." Also, "By Love Possessed," by James Gould Cozzens, and two plays, "The Miracle Worker" and "Toys in the Attic."

The company, which recently acquired Ziv Television, now Ziv UA, is also looking to acquire broadcasting stations as part of its diversification plans.

As to pay TV, Mr. Krim said that "we have considered it, but haven't done anything." UA will have to "study" Telcmeter and Phonovision before it decides whether to supply product," he added.

UA's past product predictions have proven accurate, and the aforementioned forthcoming productions certainly should stimulate both the industry and its customers.

United Artists, with an average of three releases a month planned for 1960 and 1961, is illustrating its faith in the theatrical film business, a faith supported and increased by exhibitors and the public alike.

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ACE PLANNING AGENCY TO BUY OLD PICTURES FOR RE-RELEASE

The national committee of the American Congress of Exhibitors meeting at New York's Park Sheraton Hotel Tuesday, took action to form an agency to negotiate for post-1948 pictures for re-release to theatres.

Si Fabian, ACE chairman, told the press that to assure the agency's success, efforts would be made to "organize all exhibitors" to guarantee enough playdates to encourage the companies to make deals for the reissuance of features in the post-1948 libraries.

"National advertising campaigns" would be used to promote the pictures acquired by the agency in a bid to keep them from television, with "Exhibitor contributions" to finance the buying of the features by the theatres.

The ACE session also pledged the greatest exhibition support yet of the program of the Joint Committee Against Toll TV. No plans for increasing movie-making came out of the meeting, but Mr. Fabian said he was confident that a program to encourage production will definitely be developed by the exhibitors' Congress.

It was also asserted that ACE was looking forward to the resumption of meetings with the film company heads.

A "committee to formalize the structure of ACE" was established. Emanuel Frisch will chair it, aided by Irving Dolinger, Albert M. Pickus, Max A. Cohen and William Forman.

A subcommittee of ACE's Committee on Industry-Government Relations was in Washington on Monday "to present the viewpoint of exhibition on the subject of film companies' participation in toll Tv to Robert Bicks, assistant attorney general in charge of the antitrust division." The committee, headed by Sol A. Schwartz, included Mr. Frisch, George Kerasotes, Mr. Dollinger, Stuart Aarons, Sumner Redstone and Herman M. Levy.

A report was made at the meeting by the Producer-Distributor-Exhibitor Relations Committee of ACE, following a session of the group — Al Myrick (chairman), Eugene Picker, John B. Schulyer and Dollinger. The report, submitted by Mr. Dollinger said:

"Mr. Dolinger, having spoken with Mr. (Abe) Montague with regard to setting up meetings with each president to discuss all trade practices, which would include marketing methods, sales policies, terms, shortages of prints, clearances, runs, availabilities, advertising and all other problems, feels that now the strike is over, this method of straightening out

differences between exhibitors and distributors should be set into motion as quickly as possible.

"Since conciliations has not been the success that it hoped it would be, we trust that these meetings between the ACE committee and presidents and sales managers of the distributor companies will result in some method of rapid easement of local problems."

Mr. Fabian declared at the start of the meeting that he was convinced that a profitable theatre business, changed though it will be, is ahead of us, and we as united exhibitors can protect and maintain ourselves until the revolution has run its course and we achieve the stability of a new era."

Referred to was the revolution in the industry "generated by the force of TV, powered and protected by the consent decrees." Mr. Fabian argued that "despite the mirage of pay TV millions, the economics of Hollywood require the theatre customer and the theatre revenue."

"We are willing to co-operate said Mr. Fabian, "but we are determined to have a voice in our own future."

The ACE chairman underlined the fact that "we will go it alone if necessary for self-protection, but we still believe in cooperation between the basic divisions of the industry."

IS PARAMOUNT UPPING PRODUCTION TO FEED ITS TELEMETER SYSTEM?

Paramount Pictures has scheduled 27 films for production during the next 18 months including big budget features to star John Wayne, Danny Kaye and Frank Sinatra, it was announced at the national sales convention underway at the company's studios.

With four of the 27 now in production, Paramount has cast 12 of the forthcoming pictures with top star names. John Wayne will star in Howard Hawks' "The African Story" (tentative title) set for filming in Tanganyika in October. Kaye will be in a comedy in color and with music, to start in the winter. Sinatra will head the cast of a Technicolor comedy to be made by Mel Shavelson and Jack Rose, producer-writer-director team, on a scale with "White Christmas."

Paramount is about to conclude a two-picture deal with Ingmar Bergman, Swedish director. Henry Blanke will make "Dear and Glorious Physician," "Opus" and "Affair in Arcady." Hal Wallis will start Tennessee Williams' "Summer and Smoke," and will make "The Sons of Katie Elder" this year.

William Perlberg and George Seaton have on their

(continued on back page)

"The Big Chief" with Fernandel, Gino Cervi and Papouf

(Continental, April; time, 98 min.)

No, this isn't a Western. It's an hilarious French import the entire family can enjoy. Any exhibitor who has never played a foreign film and wants to test one would do well to book this, even as a supporting feature. Adapted from an O. Henry tale, it offers so many rib-tickling visual gags — perhaps too much slapstick for the average art theatre audience — that for the most part it is not necessary to read the sub-titling. If well dubbed (it was seen with very good English titles) it could prove a better than average attraction for most theatres. The world-renowned Fernandel is at his best as the slow-witted, gentle "fall guy," who, with another man, kidnaps for ransom a super-mischievous five-year-old boy. The men suffer so much punishment and expense at the hands of the little monster that they are willing to pay his parents to take him back. A wonderful portrayal of the kidnapped boy who is obsessed with playing American Indian — thus the title — is offered by the single-named little newcomer, Papouf. As the brains of the child-snatching team, Gino Cervi is excellent. The direction and black-and-white photography are superb:—

Gino Cervi and his "fall guy" Fernandel kidnap Papouf, the six-year-old son of a millionaire, by having Fernandel, dressed as an American Indian, lure the boy away from his governess. Papouf, obsessed with Indians, calls himself Sly Fox. Fernandel, as Black Eagle, takes the boy to the "wigwam" he shares with Cervi. The concierge is told that Papouf is Antoine's nephew. With his slingshot, Papouf soon breaks all the windows of the apartment facing the hideout. Rather than risk exposure the kidnapping, immediate payment is made to the neighbors, plus a dividend to their son. Papouf, aware of his kidnappings, soon takes advantage of the situation, keeping the two men awake all night with his devilish pranks. He likes the kindly Fernandel, but he calls Cervi "Snake Eye" and a traitor. One of Papouf's jokes hospitalizes Cervi with a brain concussion and a fractured leg. Fernandel mails a ransom note instructing the boys father, Jean-Jacques Delbo, to leave 2,700,000 francs behind a certain painting in the Louvre Museum. The father makes no effort to meet the demand and Papouf continues to enjoy his holiday, inviting six other little "Indians" to the apartment. When Fernandel leaves Papouf in front of Delbo's mansion, telling Cervi the job is off, the boy takes a taxi back to the hospital. Another ransom note, asking for less money, is sent. The day Cervi is released from the hospital, a reply is received requesting Fernandel to return the boy personally to Delbo with 253,000 francs for taking Papouf back. Preposterous as the offer is, the men realize that it ultimately will cost them more than that in food and damage-repair if they keep Papouf. It turns out that Delbo had been informed of his son's whereabouts by the tenants of the "attacked" apartment three hours after the kidnapping, but had been enjoying watching the wild antics of his boy via a telescope. In particular, Delbo has noticed the bumbling kindheartedness of Fernandel and the boy's attachment to him. Fernandel brings Delbo the boy and the money. The father tears the 5,000-franc notes in half, gives Fernandel one set of the torn halves and says he can have the matching half of a cut bill each Sunday until the complete sum is returned if he allows

Papouf to visit him every Sunday. As the first Sunday church bells ring, Fernandel tries to prepare Cervi for the forthcoming harsh sentence.

It was produced by Ralph Baum and directed by Henri Verneuil from an adaptation of O. Henry's "The Ransom of Red Chief," by Verneuil, Henri Troyat and Jean Manse.

Family.

"Flame Over India" with Lauren Bacall, Kenneth More and Herbert Lom

(20th Century-Fox, May; time, 130 min.)

Set in India at the turn of the Century, this expensively mounted CinemaScope and color British import is loaded with production and entertainment values — suspense, romance, intrigue — which should be very well received by the average outdoor action fan. The plot concerns the heroic efforts of a British Army captain, Kenneth More, to deliver safely through enemy-held lines, a five-year-old Moslem prince. Using an ancient locomotive, More also takes with him a well-assorted group of passengers, including the boy's outspoken American governess, Lauren Bacall, with whom he falls in love. More is very convincing as the loyal British officer. Miss Bacall, ideally cast as the governess, is very effective. Also rendering fine portrayals are the supporting players — Herbert Lom as a sinister half-Indian newspaperman; Wilfrid Hyde White as a secretary; Ursula Jeans, as the governor's wife; and Eugene Deckers, an armament salesman; Govino Raja Ross as the prince. I. S. Johar is outstanding as the locomotive engineer. Some of the battle scenes are drawn on a big, impressive canvass with hundreds of extras employed. Railroad aficionados in particular will enjoy this Rank picture which features much footage on the operation of the battered engine. The direction and photography are very good:—

Kenneth More, a British Army captain, has been ordered by the British Governor of the Province to rescue Govino Raja Ross, five-year-old prince, son of the Maharajah Frank Olegario, and his American governess, Lauren Bacall. A rebellion is about to start among the tribesmen, Moslems, and long-time enemies of the Maharajah and his Hindu subjects. The uprising starts. The Maharajah, too proud to flee, is slain, as More and his men take the prince into the hills. At Haserabad, the Governor tells More he must take the young prince to safety in Kalapur — 300 miles away. The boy is destined to become the religious-political leader of hundreds of thousands of Hindus, and while he is alive, no rebellion can succeed. The last train gone, the city surrounded, More decides to break through the rebel-held gates and make the trip with an old battered engine, nicknamed Victoria. Accompanying More, the prince and Lauren are: Ursula Jeans, the governor's wife; Wilfrid Hyde White; his mild, old secretary; Eugene Deckers, an armaments salesman; Herbert Lom, an anti-British newspaper correspondent. Victoria makes it through the railway gates. Soon it comes upon the last refugee train. All of its passengers seem to have been massacred, but Lauren, despite More's orders, searches the train, finds an Indian infant alive. Victoria proceeds. When Lom hesitates touching Ursula's pigskin case and later refuses to drink whisky, it is revealed he is a Moselm. He says he is half Dutch, half Indonesian.

The party crosses arid desert, then mountain passes,

with the threat of attack always present. The seven passengers find in themselves a microcosm of the warring outside world. I. S. Johar, Victoria's dedicated engineer, is wounded. The party stops to lay new rails where a section has been torn up. A bridge is found to be partly destroyed and they have to cross it like a tightrope, with More risking his life in bringing over the empty train. Lom attempts to kill the prince, and is placed under arrest by More. Meanwhile More and Lauren find they are falling in love. Lom, who turns out to be half Indian, overcomes his guard and seizes the machine gun. In a life and death struggle with More, Lom loses, falling off the speeding train. The group finally reaches Kalapur and safety.

It was produced by Marcel Hellman and directed by J. Lee Thompson from a screenplay by Robin Estridge.

Family.

"Twelve Hours To Kill" with Nino Minardos, Barbara Eden and Grant Richards

(20th Century-Fox, June; time, 83 min.)

A program crime melodrama, which despite a too leisurely beginning, contains action, suspense and even romance in sufficient amounts to please the indiscriminating patron. The story, based on a Saturday Evening Post serial — a fact to be exploited heavily — centers around a young Greek engineer, witness to a New York gangland murder, who becomes involved with a sweet blonde dress designer, an honest police lieutenant, his corrupt superior and two killers. The direction and acting are adequate as is the photography in CinemaScope and black-and-white:

A young Greek engineer, Nico Minardos, witnesses a gangland killing on his second day in New York. Offered protection by a police lieutenant, Grant Richards, and his captain, Russ Conway, Minardos is to hide out in Denton, a small town north of the city. A witness to another slaying was killed while being hidden by Richards, during which time the lieutenant was wounded. On the train to Denton, Minardos becomes friends with a lovely blonde, Barbara Eden, a resident of the town. The Denton police who are to meet Minardos at the station, fail to appear. Instead Gavin MacLeod and Richard Reeves, the two killers in the murder Minardos saw, are there, but they fail to recognize the engineer. Minardos eludes them, and overhears that someone tipped them off about his arrival. Learning from a broadcast that he supposedly has disappeared, Minardos, fearing a trap, accepts Barbara's offer to stay at her home. At the house, he reveals his story and sketches a likeness of one of the killers for her. Meanwhile Richards, the New York lieutenant, hears that Minardos failed to arrive in Denton. A huge sum of money is left at Richard's home, to make him suspect as a go-between for the crime syndicate. The lieutenant heads for Denton. His wife, Cece Whitney, tells Conway of her husband's departure, and the captain also leaves for Denton. Minardos has Barbara drive him to the inn, where he spots the killers and flees. The hoods start looking for Barbara's car, while she phones the local police, who appear too late to catch the two men. Richards and Conway arrive separately in Denton and meet with local police chief Art Baker. Conway berates Richards for letting the Greek disappear, and says he knows about the money left at Richard's

home. Richards insists he be allowed to search for Minardos. Conway asks Baker to place Richards in his custody but he refuses. The killers find Barbara's house, and force her to talk. Minardos arrives unexpectedly. A chase begins around a nursery greenhouse. Minardos puts one of the gunmen out of commission and escapes from the other. Richards finds Reeves dead and Minardos holding MacLeod, the other hood, at gunpoint. When Baker and Conway arrive, Richards tricks MacLeod into revealing Conway's association with the crime mob. Minardos and Barbara are happy about their new found romance.

It was produced by John Healy and directed by Edward L. Cahn from the screenplay by Jerry Sohl based on the Saturday Evening post serial, "Set Up for Murder" by Richard Stern.

Family.

FOUR MAJORS SAID TO BE SEEKING PARTICIPATION IN PAY TELEVISION

There seems to be no doubt that although it is too premature to judge the success of Paramount's Telemeter operation in Canada, the major film companies are conducting an intensive investigation of the entire toll video picture. The other producer-distributors would not want to be caught unprepared should the Telemeter venture and the forthcoming Zenith-RKO General test meet with good fortune.

Thus there are reports that M-G-M, 20th-Fox, United Artists and Columbia are busy seeking methods of establishing a beachhead in pay TV. One recurring rumor is that these four majors are considering buying into Matty Fox's Skiatron of America company. Mr. Fox has been beset with financial problems and has had trouble, settled recently by a consent decree, with the Securities and Exchange Commission.

The Skiatron system, a fully developed pay-TV method is believed ready for tests similar to Paramount's and Zenith's. Skiatron of America is the programming and sales arm, although a separate unit, of Skiatron Electronics, which manufactures the equipment.

Exhibitors are very concerned with the reports of the proposed move by the four firms. It is understood that preliminary meetings were held recently with members of the Department of Justice to learn if a combined entrance of the four majors into pay-video via Skiatron would constitute a violation of the anti-trust laws.

Meanwhile, Henry Griffing, president of Video Independent Theatres, Oklahoma City, has announced that his company is about to sign a three-state deal with Telemeter to operate pay-TV in 36 Southwestern cities and towns.

In 1957, Mr. Griffing's company — which operates 200 theatres in Oklahoma, conducted the ill-fated Bartlesville, Okla. Telemovies experiment, which saw the home toll system carried into 950 homes in that town. It failed because of mistakes which Mr. Griffing readily acknowledges, and which he states are corrected by the Telemeter system.

Although most Wall Street observers seem to think that it is too early for big money to be invested in pay-TV, it may well prove to be the year in which, to a great degree, the future of toll television will be decided.

**"Private Property!" with Corey Allen,
Warren Oates and Kate Manx**

(Citation, April; time, 79 min.)

A beautifully photographed but ugly story about the seduction of a beautiful, well-to-do housewife by a pair of vicious traveling beatniks. The very low-budgeted feature has not received an MPAA Production Code seal although it has been passed by at least one state censor (New York). The initial screen effort of two young Americans, writer-director Leslie Stevens (who penned the stage play, "Marriage Go-Round") and producer Stanley Colbert, the picture is reportedly being aimed at art houses although it could be sold as an exploitation entry. There is no comic relief in this unbelievably frank presentation which adds up to a long seduction rather than a psychological probing of its characters. Dealt a hard-to-believe script, all of the players perform competently, especially Corey Allen, whose characterization of a bright beatnik is done Brando-style, and Kate Manx (Steven's wife off-screen) as the sex-starved woman. The direction is extremely effective, while the black-and-white cinematography of two-time Oscar-winning Ted McCord is brilliant:—

On a California highway, Corey Allen, a brainy and handsome itinerant beatnik and his slow-witted buddy, Warren Oates, intimidate a gas station operator, take some soda and cigarettes, and hitch a ride with a well-dressed salesman, Jerome Cowan. Stopping at the service station at the same time is a shapely blonde, Kate Manx, who is driving a flashy auto. Allen intends to get her for Oates. It is to be the first experience with a woman for Oates, who is indicated to be a homosexual. Allen and Oates force Cowan at knifepoint to drop them off near the young woman's home. The break into the vacant house next door, from which they watch Kate swim in her pool with only a bathing cap on. Posing as a gardener, Allen starts his campaign of seduction, having promised Oates he would set the girl up for him. Kate's insurance-selling husband, Robert Wark, has his mind set almost entirely on making money and the pretty woman is love-starved, a fact which Allen perceives. On his first visit, Allen gets Kate to let him do some work for her. She says she will ask her husband if he would hire Allen. When Wark has to leave town for the day on business, Allen returns, and succeeds in having Kate invite Oates as well as himself for lunch. A few drinks and Allen's advances while dancink drop Kate's guard. She says she does not want to make love in her own bedroom and Allen carries her to the house next door. As they enter the bedroom, Oates appears, brandishing his knife, and orders Allen to leave the room. Oates finds he cannot make love to the woman, and warns her not to tell this to Allen. She flees the house. Allen starts weeping and he and Oates fight underwater in Kate's pool, with Oates being killed. Allen then starts castigating Kate who flees. Her husband arrives home just in time to grapple with Allen. Kate shoots Allen using her husband's gun. "Are you all right?," asks the salesman as the couple leave dead men at the pool. "I wasn't, but I am now," says his blond wife.

Produced by Stanley Colbert, it was written and directed by Leslie Stevens.

Strictly for adults.

**IS PARAMOUNT UPPING PRODUCTION
TO FEED ITS TELEMETER SYSTEM?**

(continued from front page)

schedule "The Counterfeit Traitor," "Night Without End," "The Hook" and "Carnet De Bal." Alfred Hitchcock is to produce and direct "Village of Stars" (tentative title) while Richard Shepherd and Martin Jurow will produce Truman Capote's "Breakfast at Tiffany's."

Since Paramount is deeply involved in pay TV via its Telemeter system, now operating in a Toronto suburb, exhibitors must look upon the newly announced product not only as theatrical attractions but also as fuel for the hungry toll TV machine.

The same obviously can be said for product being planned by other companies who are considering entering the pay TV field. It is very possible that Paramount wants to make certain it has some pictures to offer the paying audiences at home, should the other companies fail to rent Telemeter its product or make it available to a different system, such as Skiatron, exclusively, in towns where in the future there is overlapping of two pay TV system, one being Telemeter.

Of course, these situations do not yet exist. Paramount still must look to theatres both here and abroad for its major source of revenue. And unless pay TV sweeps the country in the next two years, the 27 pictures in the accelerated Paramount program will prove extremely beneficial to product-starved theatres in competition with toll television.

**"BLUE LAWS" TO BE REVIEWED
BY U. S. SUPREME COURT**

The enforceability of three states' "blue laws," which restrict business activity on Sundays, will be reviewed by the United States Supreme Court. Concerned are the states of Maryland, Massachusetts and Pennsylvania.

Should the Supreme Court overturn the "blue laws," it apparently will be impossible to enforce local restrictions on film exhibition or other business dealings on Sunday.

The cases at issue do not involve motion pictures but retail trade.

LETTERS TO THE EDITOR

The Council of United Church Women of Evansville recently formed a committee of movies and literature, and after a meeting in which the theatre managers and owners were present, we decided your publication would be the biggest help to us in judging the films, then in turn publicizing and recommending them to our churches.

We would like to subscribe to your report. Please bill us.

Mrs. Carl Diedrich

Chr. Committee on Entertainment
and Literature

Council of United Church Women
Evansville, Indiana

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ACE PLAN CALLS FOR ANNUAL RELEASE OF 50 PAIRS OF SELECTED RE-ISSUES

The American Congress of Exhibitors this week announced that at least two major film companies are said to have expressed "enthusiastic interest" in its plan for re-issuing hand-picked post-1948 pictures.

Approved at last week's all-day ACE meeting in New York, the plan is said to involve the annual national distribution of 50 packages, comprising two films each.

Ben Marcus, ACE chairman of the sub-committee on post-1948's, holds that the film companies would receive greater revenue from the theatrical re-issue of the selected movies than they would get from their sale or lease to TV.

The ACE plan is said to call for the selection of the pictures by ACE; a guarantee to the distributor of a minimum sum for each film; a guarantee by the film company that the selected films would be available to theatres exclusively for a stated number of years, with rights reverting to the film companies after the specified period. The theatre group is believed to be asking for five to seven year exclusive rights.

In addition, the film company would distribute the ACE selections, receiving a "normal" distribution fee. The film company, when it gets back its guarantee, plus its advertising and print costs, would receive an additional 50 per cent of the revenue from the reissues, with ACE retaining the other 50 per cent. The double-bill packages would be sold as "new films," with new trailers, ads, etc.

Although ACE will choose blockbusters, it is reported that the exhibitor group will allow the companies to withhold its "Gone With the Wind"-type super-blockbusters.

Mr. Marcus is understood to have said that the huge costs mentioned in obtaining the post-1948's were "way out of line" and that the money needed is "reasonable" and "easily within reach."

It is said that the distributors have admitted ACE is offering more for films than they could receive from TV.

Although it is an excellent re-issue plan, it would seem incomplete if only 100 pictures were sought by ACE. For that number represents only about one picture per company per year since 1948. Surely there are many additional features of top calibre which could command redistribution. Perhaps if the plan works, more than 50 packages would be obtained, thus allowing the better pictures to attract audiences into theatres rather than to TV sets.

MINIMUM WAGE BILL WOULD SHUTTER THOUSANDS OF AMERICAN THEATRES

Several thousand U.S. theatres will be forced to close if the proposed \$1.25 an hour Minimum Wage bill is enacted without complete exemption for theatres, the Council of Motion Picture Organizations argued in Washington, D.C., this Tuesday, before a subcommittee of the House Education and Labor Committee.

Major speakers for the theatres were LaMar Sarra of Jacksonville, Fla. and C. Elmer Nolte, Jr., of Baltimore, national co-chairmen of the COMPO Minimum Wage Committee. Others to testify were Duncan R. Kennedy of Chicago, vice-president and general manager of the Publix Great States Theatres; Frank C. Lydon of Boston, executive secretary of Allied Theatres of New England; John Thompson of Gainesville, Ga.; Ted Manos of Greensburg, Pa.; and John Manuel of Bel Air, Md.

Mr. Sarra included in his statement a recent COMPO survey of five leading national circuits which showed that a mandatory \$1.25 minimum would increase their payrolls by over \$7,200,000, or approximately \$5,700 per house, in four years. This, he said, would wipe out the profit margin of many theatres and make their continued operations doubtful.

Mr. Sarra said that if the circuits made less money, Hollywood would receive less money for production and the independent theatre owner who requires many pictures also would ultimately be hurt.

Mr. Kennedy gave these examples: A theatre still operating at a profit in a town of 40,000, earned \$16,786 in 1959. Under the new wage bill, it would have lost \$1,299. In a city of 100,000, a theatre with a \$16,537 profit last year would have shown a small loss. A third house, which lost \$3,340 last year would have lost \$15,265 if all its employees had been covered by the \$1.25 hourly minimum.

BALTIMORE FIRST-RUNS CUT PRICES

Downtown first-run theatres, with the exception of two which are showing "Ben-Hur" and "Windjammer" on a roadshow basis, have lowered admission prices. Top price Monday through Thursday from 5 P.M. until closing is now \$1, reduced from \$1.49. Opening until 12:30 P.M. is 50 cents and from 12:30 P.M. until 5 P.M. Tuesday through Saturday tickets are 75 cents. The "Shoppers Special"—admission 50 cents—has been reinstated by all the theatres every Monday until 5 P.M. Friday and Saturday after 5 P.M., and all day Sunday, admissions are \$1.25.

"The Adventures of Huckleberry Finn" with Tony Randall, Eddie Hodges and Archie Moore
(M-G-M, May; time, 107 min.)

Crammed full of action, suspense, and humor, this CinemaScope and Metrocolor version of Mark Twain's famed novel proves to be very fine entertainment for all. The story deals with the madcap Mississippi River adventures of a youngster who, after making it seemed that his drunken father has axed him to death, runs off from his guardian with a slave who is seeking freedom. The film will receive great support from the avalanche of national publicity surrounding the current commemoration of the 50th anniversary of Twain's death. A major fault of the otherwise noteworthy production is the excessive footage devoted to illustrating the father's meanness. It adds up to too much brutality and will frighten many youngsters greatly. As Huck, Eddie Hodges ("A Hole in the Head") offers an extremely talented portrayal. Boxer Archie Moore, as the slave, makes his mark as an actor of no small worth. Patty McCormack is competent in her small role. As a not-too-bright river swindler, Mickey Shaughnessy is very convincing. But it is Tony Randall as Shaughnessy's brainy companion-leader, who is outstanding, especially in his impersonation of an Englishman. The direction is first-rate, the photography is very good:—

In Hannibal, Missouri, Eddie Hodges, a pre-adolescent, is cared for by his guardian, a widow, Josephine Hutchinson. Living with them is straight-laced Minerva Urecal, (who is always trying to "civilize" him) and Negro slave Archie Moore. Eddie's ne'er-do-well father, Neville Brand, shows up drunk, offers to leave town again if Josephine gives him \$500. Otherwise he'll take Eddie with him. Josephine decides to sell Moore in order to raise the money. Brand takes Eddie to his cabin for ransom. Defending himself from his father's blows, the boy knocks out the drunken man with a jug, then makes it appear as if he has axed Brand to death. This enables Eddie to take a long-planned trip down the Mississippi. He meets Moore, who has run away and is headed down river for Cairo, Illinois, where there is no slavery. The two decide to make the trip together on a raft. When they leave it tied to the shore, to steal some chickens from a farm, they return to find two river characters aboard, Tony Randall and Mickey Shaughnessy. The newcomers say they are clergymen on their way to see their cousin down river in Pikesville. They also say they are European royalty. Eddie is convinced to act as their nephew. In Pikesville, Randall sees a poster offering a \$200 reward for runaway Moore, but does nothing about it. They learn the cousin is dead and has left his heirs a small fortune, a fact already known by Randall. Meeting Randall and Shaughnessy as their relatives from England are the cousin's daughters — beautiful, 19-year-old Sherry Jackson and her suspecting 14-year-old sister, Patty McCormack. The imposters are foiled by the arrival of the real relatives. Eddie manages to save the money for Sherry and Patty. Refusing the girls' invitation to stay, Eddie and Moore continue their journey. Moore finds the body of Eddie's father on a wrecked houseboat, but withholds this information from the youth, because he needs him in his escape. Eddie foils some inquisitive slave-hunters, telling them there's a patient with a contagious disease inside. When a river boat heading for New Orleans almost runs them down, Eddie and Moore are rescued, and Eddie becomes a cabin

boy; Jim a fireman in the hold. Revenge-seeking Randall and Shaughnessy are aboard and the boy and the slave leave the ship. Ashore they join a circus, where Moore poses as a Patagonian chieftain. Randall and Shaughnessy follow the pair and have Moore arrested. Eddie escapes, masquerading as a girl, and releases Moore, while tricking the sheriff into arresting Randall and Shaughnessy as abolitionists. Later, Eddie and Moore part. Moore will be in free territory and after seeing New Orleans, Eddie will go back to Hannibal to prove to the widow he's not dead.

It was produced by Samuel Goldwyn, Jr. and directed by Michael Curtiz from a screenplay by James Lee from the book by Mark Twain.

Family.

"The Rat Race" with Tony Curtis, Debbie Reynolds, Jack Oakie and Kay Medford
(Paramount, July; time, 105 min.)

A well-made gripping drama depicting the seamy side of big city life. With its two important stars — Curtis and Miss Reynolds — and its intriguing, off-beat plot, this Technicolor film based on Garson Kanin's stage play should draw big crowds everywhere. The story concerns the adventures of a proper young, ambitious jazz musician from Milwaukee who shares a curtain-divided room with a bitter, disillusioned young woman from Tampa. Both are engaged in the "rat race" for success in New York. Curtis delivers a strong characterization of the brash but naive saxophonist. Debbie Reynolds is very believable as the nice girl who has lost heart and become outwardly tough through constant disappointments. Jack Oakie as a barkeep, and Kay Medford as a rooming house owner, provide wonderful comic relief. Don Rickles is superbly sadistic as the dance-hall manager. Many of the settings unfortunately lack realism. A sequence in which Rickles forces Debbie to disrobe almost completely is enough to make this an "adults only" release. Photography is adequate:—

Tony Curtis, an aspiring musician from Milwaukee, arrives in New York, and unwittingly enters the giant city's "rat race." At a cheap rooming-house, Curtis meets Debbie Reynolds, a disillusioned young woman who is to be evicted from her room for non-payment of rent. Curtis, learning he is to take over the room, gets landlady Kay Medford to accept additional money, and to allow Debbie and Curtis to occupy the same room, dividing it with a curtain. Although they both act properly, Curtis becomes suspicious of Debbie's leading a double life, when a telephone repairman, encouraged by her in order to keep her phone, shows up demanding his "rights," and when Don Rickles, the shady dance-hall owner where Debbie works, makes a mysterious call. Curtis doesn't know that Rickles is blackmailing Debbie — who owes him money — to become a party girl. Curtis is tricked by some musicians into leaving his instruments in a rehearsal room when he goes out for refreshments. He returns to find his instruments, the men and their girl friend gone. To enable Curtis to have a saxophone for a job on a South American cruise, Debbie borrows additional money from Rickles, without Curtis knowing the loan's implications. Rickles soon puts the pressure on Debbie, who refuses to entertain rich out-of-towners. Furious, Rickles calls her to his office, and as a warning makes Debbie strip off most of her clothes before him, while

giving her a sadistic verbal lashing. Curtis returns to New York and the rooming-house in time to find Rickles and his giant henchman holding Debbie at knife point, demanding payment. There is a brief struggle, but outclassed Curtis finally hands over his earnings from the cruise to pay Debbie's debt. Despite Debbie's protests that she get out of his life, Curtis convinces her that he loves her and the couple plan to run the "rat race" together.

Produced by William Perlberg and George Seaton, it was directed by Robert Mulligan from the Garson Kanin screenplay based on Kanin's Broadway drama. Adults.

**"Prisoner of the Volga" with John Derek,
Elsa Martinelli and Dawn Addams**
(Paramount, May; time, 102 min.)

There is suspense, action and romance in the proper portions to make this big-scale romantic adventure from Europe a very acceptable attraction for patrons who cater to this type of fare. Photographed in Eastman Color and Totalscope, the tense drama set in feudal Russia concerns a young cavalry officer sent to a disciplinary camp after slugging a general who not only is the ward of his princess bride, but the father of her forthcoming child. After his wife is slain while freeing him, the young man becomes a Volga boatman, falling in love with a fiery innkeeper's daughter, before finally being vindicated. John Derek is competent as the maltreated cavalry officer. Dawn Addams is pretty and able as the bride, while Elsa Martinelli is very acceptable as the beautiful woman of the Volga. Along with the customary scenes of the life of the aristocracy are eye-opening shots of the serfs, especially those sequences showing harnessed men singing while pulling the boats along the shore. The cinematography is above par:—

The setting is feudal Russia. Cavalry officer John Derek marries Dawn Addams, beautiful princess and ward of Charles Vanel, a general and governor of the province. During the ceremonies Dawn becomes hysterical, confesses to Derek she is to have Vanel's baby, and that the marriage was encouraged by the general for that reason. Derek punches Vanel in public, is stripped of his rank and sent to a far-off brutal disciplinary camp. Dawn visits the camp, bribes its commandant and arranges for Derek's escape. While fleeing, Dawn is slain. Derek leaves her jewels with a hermit who has promised to bury her. At the Volga River Derek is befriended by three boatmen who hide him. Elsa Martinelli, beautiful daughter of innkeeper Wolfgang Preiss, offers to procure a passport for Derek so that he can cross the Volga to freedom. Advised of the escape, Vanel sends Cossacks under the command of sadistic Rik Battaglia, to capture him. Arriving at the inn, Battaglia says he is looking for a man who escaped after killing his wife and robbing her jewels. Elsa believing this, withholds her aid, but learns the truth when the hermit arrives. She falls in love with Derek, hides him at the inn. When Derek is ready to leave, she tells her father of him. Preiss tells Battaglia, and Derek is arrested. Elsa and her friends help him to escape. Meanwhile Derek's fellow officers, aware of the Vanel's duplicity, tell Vanel's superior the truth. The general is relieved of his governorship just as Battaglia's messenger arrives to tell him that Derek is arrested. Vanel arrives at the inn only to be killed by Derek after a life-and-death struggle. Derek and Elsa plan marriage.

It was directed and adapted by W. Tourjansky from a screenplay he co-authored with Salka Viertel and Al. Lyx.

Family.

**"My Dog, Buddy" with
London and Travis Lemmond**
(Columbia, April; time, 77 min.)

An unbelievably amateurish picture for kiddies, it was referred to by Weekly Variety as the Easter Week sleeper in the South and Southwest. Put together by the Gordon McClendon Co. of Dallas, at a reported cost of \$73,000, it is principally a very serious picture with scant comic relief and uneven suspense. Near its very beginning is a stark scene showing the family car, containing the parents, a boy and his dog, crashing and bursting into flames. Plot revolves about a dog who is seeking his young master ever since the lad was taken to a hospital following an auto accident in which the boy's parents were killed and the faithful animal saved the lad, who loses his speech and memory. London, an expertly trained and clever German Shepherd performs the title role in a manner brilliant enough to save the picture. The boy, Travis Lemmond, who speaks only a few lines, shows some talent. Otherwise the acting is outlandishly incompetent. Direction is loose and the photography is more than adequate:—

Ten-year-old Travis Lemmond has a great love for his dog, London, a German Shepherd. The two are constant companions, playing ball, swimming and fishing together. On a family motor trip, a reckless driver makes their car overturn. London drags his young master from the burning auto, but Travis' parents are killed. Not knowing that the dog belongs to the boy, rescuers keep him away from the ambulance which takes Travis to the hospital. The sound of a siren is London's only clue to Travis' whereabouts. London starts a search for the boy holding Travis' baseball glove in his teeth. Hungry, thirsty and with bloody paws the dog has numerous adventures following sirens. Meanwhile Travis is in a state of shock. Despite therapy by Drs. Ken Knox and Ken Curtis, the boy cannot speak. London is delivered by the police to Jim Foster, a millionaire dog fancier whose prize-winner was lost just before the opening of the National Dog Show. Foster enters London as his Sir Rex, hoping the deception will not be discovered. At the hospital, Travis shows a faint response to the drawing of a dog and the doctors take him to the dog show. London is awarded a top prize. As Travis is about to be taken back to the hospital, he spies London, and helplessly watches the dog go down a fire-escape of the skyscraper in which the show is being held, and follow a fire engine siren. Foster admits his ruse, returns the prize, and takes Travis and his nurse in his car to look for the dog. While resting near a brook, the party hears sirens—a blasting signal from a near-by quarry. Travis dashes to its source, hoping to see London. He sees the dog and calls his name, his speech restored the first time since the accident. London, ignoring the dynamiting, rushes into Travis' arms. Travis is welcomed into the childless Foster home, where he and London resume their warm and wonderful life.

Produced by Ken Curtis, it was directed by Ray Kellogg from his own original screenplay.

Family.

SEVERAL "BEST FILM" CATEGORIES —A SUGGESTED "OSCAR" METHOD

On "Oscar" Night, more TV sets in the United States were tuned in to the Academy Awards program than to any other program in history, according to Arbitron. The rating service stated that the audience for the show was at least 22½ per cent greater than for any other video show since the "Oscar" program of a year ago, while Trendex reported 83.6 sets out of every 100 were tuned to the ceremonies.

That the public's interest in the Awards, the stars and the pictures is tremendous is obvious. The problem always with the industry is to evolve methods to maintain Awards Night as the greatest TV attraction, and at the same time to harvest the maximum box-office revenue from the program.

The task of keeping the Oscar audience at a record level would seem to be one chiefly for producers of entertainment.

But to have the industry receive the maximum benefit from the program, voting systems should be established that would not allow one picture to run away with almost all the honors and subsequent ticket sales.

We know that the Award nominations and presentations do a fabulous job of selling the entire concept of moviegoing to the general public. We also are aware that a definite amount of additional revenue is captured by the pictures whose names are identified with the Awards. "Ben Hur" may be a great production, but is it smart business for one feature to be able to capture so many prizes that very few others receive any publicity?

Surely the exhibitor would be better off — as would the producers and distributors — if three pictures, or even five, were given "Oscars" as the best production in their category. The public would adopt a "must-see" attitude toward additional features, which would be voted, for example, "best epic," "best musical," "best comedy," "best Western," etc.

To have one film be selected by a bloc vote as the finest of the annual output of Hollywood is not only unfair to other Oscar-worthy features, but does not make good business sense.

In an effort to herald more features, the presenting of clips from nominated pictures is an excellent method which should be extended, with the televising of scenes from several forthcoming productions.

The labors of all branches of the industry to promote the Awards show definitely have paid off this year. The groundwork on next year's all-important program should now be in progress in order to make Oscar Night, 1961, more fruitful in every way.

SURVEY "CAN-CAN" AUDIENCE

The "probable audience" and audience "appeal" of 20th-Fox's "Can-Can" is soaring.

The film company reported this week that Sindlinger and Company, business analyst firm, has found that in the six weeks following February 13, "members of the national audience who know about and want to see 'Can-Can' has shot up from 368 per thousand to 512 per thousand. The probable audience nationally, has risen from 9,750,000 to 10,800,000. Summing up over 50% of the American movie-going public over the age of 12 years knows about and wants to see 'Can-Can,'" Fox announced.

M-G-M DEAL WITH QUAKER OATS IS EXAMINED BY ALLIED'S EDC

Bulletin No. 15 of the alert, hard-hitting Emergency Defense Committee of Allied States Association of Motion Picture Exhibitors treats among other industry topics the M-G-M tie-in with the Quaker Oats Company in connection with "Please Don't Eat the Daisies."

Complete text of EDC's comments on the subject follows:

"Some members have expressed concern over Metro's deal with the Quaker Oats Company whereby the latter is including in each package of its products a child's pass to see 'Please Don't Eat the Daisies,' to be honored by any theatre playing the picture, except on week-ends and holidays (these being optional with the exhibitor), provided the child is accompanied by an admission-paying adult.

"Admittedly Metro is exerting a measure of coercive control over other people's theatres inasmuch as the issuance of passes is the exhibitor's prerogative and refusal to honor these passes, given out by Quaker Oats, would get the exhibitor in Dutch in his community. In view of the picture shortage many exhibitors may have to play the picture on the terms imposed whether they like them or not.

"This is not a new device. Metro had the same arrangement with the same company in 1956, whereby children's passes were distributed for two pictures, 'Forever Darling' and 'Forbidden Planet.' Some exhibitors were indignant and the matter was considered at a meeting of the national board on February 19, 1956. There was a sharp division of opinion. Some thought it was a slick promotion and that Metro should be congratulated. Others feared the practice would spread to other distributors and other products, thus becoming a drain and a nuisance. Mike Simons was invited into the room and explained everything except how much Metro received from Quaker Oats on the deal.

"Minute entry: 'It was informally agreed that the development does not warrant a stand by the national board at this time; that we should observe the results and be prepared in the future if they are bad.' It thus becomes an individual problem so far as 'Please Don't Eat the Daisies' is concerned. If you want the picture, you must accept the deal; if you don't want the deal, then don't buy the picture."

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CORRECTION

Final sentence of article, "Is Paramount Upping Production To Feed Its Telemeter System?" in the April 30 issue, should have read: "And unless pay TV sweeps the country in the next two years, the 27 pictures in the accelerated Paramount program will prove extremely beneficial to product-starved theatres not yet in competition with toll television."

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Vol. XLII

SATURDAY, MAY 14, 1960

No. 20

NATIONAL ALLIED EYES PAY-TV ROLE OF GOVERNMENT, SOME PUBLISHERS

The stand on pay-TV taken by U.S. governmental agencies and the publishers of national periodicals and some local newspapers is questioned by Allied States Association of Motion Picture Exhibitors in a bulletin from its Washington headquarters, dated May 5.

Asks National Allied, "Is the government's attitude toward pay-tv still the one reflected by the actions of the two agencies that have thus far functioned in the matter—the Interstate Commerce Committee of the House of Representatives and the Federal Communications Commission? Or is there an undercover movement in the government to approve pay-tv that has been revealed to the proponents and withheld from the opponents of that method of televising?"

The Allied bulletin states that "the point is that the good faith of the FCC is pledged directly, and that of Chairman Harris (of the ICC) inferentially, that pay-tv will not be licensed for any but experimental purposes until the results of such experiments can be ascertained and permanent regulatory legislation passed."

"Despite the foregoing," notes the bulletin, "proponents of pay-tv are asserting unequivocally, almost authoritatively, that subscription television is on the way and that its opponents can do nothing to stop it."

Assailing a recent Time Magazine article which ridiculed the opponents of toll-TV, National Allied points out that the weekly does predict that television stations, despite their current opposition to pay-TV, will scramble to get aboard the gravy train once it is established.

"The public which will be called upon to dig deep in its pockets for entertainment of questionable superiority over existing free programs, should be told what is in the wind," asserts the bulletin, adding that "if the opponents of pay-tv have in fact been assured that their schemes to appropriate so valuable a part of the public domain are going to be sanctioned, then there is an invisible government that the rest of us know nothing about."

The Allied bulletin blasts the "sanctimonious publishers of national periodicals, and some newspapers, who have been scathing in their references to exhibitors and other opponents of pay-tv, while carefully concealing their own big stake in the controversy."

Should pay-television be successful, these same publishers would want to get the advertising now going to free video, and in many instances, the publishers also would invest in toll-TV. Allied holds that if a successful pay-TV telecasts its best shows during prime time, advertisers will withhold their money

from free-TV at these hours, thus killing the free medium.

This is "no time to relax vigilance," concludes the Allied memorandum. "Exhibitors and all others whose business will be gravely affected by pay-tv, if approved by the government, should take note of the apparent drift in that direction. They should not allow the people, and especially their representatives in the Congress, to be misled by the current propaganda
(Continued on back page)

TEXAS COMPO ESTABLISHES CLASSIFICATION SYSTEM

Texas COMPO has instituted a picture classification service, it was announced last week in a letter sent to all Texas Exhibitors by Kyle Rorex, executive director.

Audience classifications recommended by the Texas Motion Picture Board of Review will be made available as a bi-monthly service to theatres.

The Texas action marks the second instance of the adoption of the classification idea by exhibitors in this country. Memphis exhibitors recently united in a plan for the classification of films, using the Green Sheet of the Film Estimate Board of National Organization as their guide.

While Mr. Rorex held that "Hollywood must make pictures not only for the family and young people, but also for adults" and that "it is the responsibility of parents, not theatre managers, to select screen entertainment suitable for their children," he warned that the theatre manager has the responsibility "to apprise the public of the classifications recommended for the pictures he exhibits." This reason was given for establishing the classification service.

Mr. Rorex urged that exhibitors utilize the authoritative ratings which represent the unbiased opinion of the Texas Motion Picture Board of Review, which is composed of a screening committee of women representing major church denominations. Mrs. Roderic B. Thomas is chairman of the reviewing group.

Exhibitors, it was suggested, should use the classifications in their theatre ads, especially on adult programs and/or as a free weekly public service of the local newspaper. Dallas newspapers have been publishing age group classifications weekly for some time at no charge to theatre owners.

Mr. Rorex noted that the institution of voluntary classification should be the exhibitor's best line of defense against the increasing number of "adult" films, as well as a welcome guide for patrons who frequent theatres, while serving mainly to soothe the advocates of movie censorship or mandatory classifications by government statute or local ordinance.

**"Noose for a Gunman" with Jim Davis
Barton MacLane and Lyn Thomas**
(United Artists, May; time, 69 min.)

A pretty good program Western. Its suspenseful story should prove satisfactory to outdoor fans. Jim Davis does well in the role of the hardened, square-dealing gunslinger, who while seeking to avenge the slaying of his brother, saves a scared and misled town from being taken over by a vicious gang. Barton MacLane, Lyn Thomas and Ted de Corsia head a competent supporting cast. The photography is adequate:—

Gunslinger Jim Davis returns home to Rock Valley to find that his former friends have remembered he killed two men before he had run away. A noose hanging at the town's entrance is reserved for him. The marshal, Walter Sande, greets Davis with mixed feelings, but Davis' heeds warning that the infamous Ted de Corsia gang intends to rob the stagecoach passing through Rock Valley. Barton MacLane, a tyrannical land baron is interested in Davis's appearance in town. Davis had killed his two sons because they had slain Davis' brother. A top-notch hired gunman, Leo Gordon, is now in MacLane's employ. Davis meets old friend Harry Carey, Jr., head of the stage office. The coach arrives with pretty Lyn Thomas, Davis' fiancée. She is insulted by Gordon, attempting to goad Davis into a gunfight. Davis outwits him and beats him up with his fists. Another MacLane aide, John Hart, tries to shoot Davis, but Lyn's screams warn him and he cuts the man down. Sande jails Davis to protect him from the unfriendly townspeople. Davis and Sande plan the defense of Rock Valley. Davis suspects that MacLane is involved with de Corsia because only a Cattle Association member would know that the stage brought in \$75,000. Sande is killed when he rides out to meet de Corsia, and most of his few deputies are fatally wounded but not before slaying many of the gang. The surviving townsmen now plead with Davis to become marshal. Davis cleverly sets de Corsia against MacLane, and in a savage gun battle, Gordon, MacLane, de Corsia and the other killers are exterminated. Davis and Lyn ride off to new frontiers with the noose as a souvenir.

Produced by Robert E. Kent, it was directed by Edward L. Cahn from a screenplay by James B. Gordon based on a story by Steve Fisher. Family.

**"Circus of Horrors" with Anton Diffring,
Erika Remberg and Yvonne Monlaur**
(American Int'l, May; time, 88½ min.)

An extremely gruesome but well manufactured British horror picture set under the big top. Filmed in Eastman Color, it should attract strongly those patrons who like to be frightened, as well as those who enjoy circuses and ogling shapely young women. Anton Diffring excels as a mad plastic surgeon who recruits facially deformed women to his circus, operates on them with unbelievable success, only to have them murdered if they choose to leave him. Erika Remberg and Yvonne Monlaur add glamor to the production which utilizes Britain's noted Billy Smart's Circus as its background. The direction, special effects and photography are first-rate:—

In 1947, Anton Diffring, a brilliant plastic surgeon, runs afoul of the law, following an unsuccessful, forbidden operation on the face of an English girl, Collette Wilde. While escaping from the police, he crashes his car and injures his face. His assistants, Jane Hylton, and her brother, Kenneth Griffith, treat

him. The three flee to the Continent, where Diffring takes a new name for his new face. In France, at the expense of owner Donald Pleasence's life, Diffring acquires a derelict circus. He operates successfully on Pleasence's daughter's face. Ten years later, Diffring has built the circus into one of the most successful in Europe, staffing it with deformed criminals, whom he operates on and then teaches circus skills. His file of their background keeps them from quitting. His first recruit, Erika Remberg, becomes an accomplished high wire artist, while bareback rider Yvonne Monlaur, is the daughter of Pleasence. Jane and Griffith now realize Diffring is mad, but realize they are accomplices to his crimes, for accidental death comes to those trying to leave the circus. The police are unable to prove anything. The "Jinx Circus" visits England, where Erika is enraged to find that Diffring's latest addition, Yvonne Romain, is to get top billing. Conrad Phillips, a police inspector, is assigned to follow the circus. Posing as a crime reporter, he falls in love with Miss Monlaur, and manages to trace a connection between the deaths of the girls, the circus and the doctor. Erika also realizes what has happened and tells Diffring she will expose him if she does not get star billing again. Diffring has her murdered before she can speak to Phillips. The police bring in Collette, the English girl whom Diffring had operated on years ago. She identifies him by his distinctive ring. His two assistants finally turn on him. Pursued by the police as well as a gorilla, Diffring is chased through his "circus of horrors" and is finally run down by an auto being driven by Collette.

A Julian Wintle-Leslie Parkyn production, with Norman Priggen associate producer. Sidney Hayers directed from an original screenplay by George Baxt. Not for children.

**"Macumba Love" with Walter Reed,
Ziva Rodann, William Wellman, Jr.
and June Wilkinson**
(United Artists, June; time, 86 min.)

Although filmed in Brazil in lovely Eastman Color, with a tropical background, romance and voodoo-filled action, this low-budgeter is too amateurish in both its script and acting departments to be recommended even as a supporting feature unless handled as an exploitation picture. The story revolves about a writer who tries to prove that murders on an island are being carried out by humans and not by voodoo spirits. On the scene with him is his voluptuous daughter, his new son-in-law and a rich, unattached beauty. Photography is above par:—

Walter Reed, a writer of exposes, comes to an island off the coast of South America, where he hopes to do a book on voodoo which he believes is the source of a series of unsolved murders there. Reed becomes involved with Ziva Rodann, a wealthy playgirl. While swimming they discover a mutilated body. Ziva, born on the island, warns Reed to forget his book, but he is determined to continue. Arriving on the island is Reed's daughter, June Wilkinson, and her husband, William Wellman, Jr., who are honeymooning. Reed goes into the jungle to visit Ruth de Souza, voodoo high priestess. She warns him to leave the island. Reed tells her he does not believe in her power and has a gun to deal with other menaces. The murders continue. Reed receives a skull pierced by a voodoo hatpin. He ignores the warning. Ziva, attracted to June's husband, invites him to her house. He resists her

advances, and when he leaves, she becomes savagely angry and appears to fall into a trance. When Reed visits Ziva that evening, he finds her strangely listless, apparently drugged. Urging her to take a sedative he leaves, hoping to track down Ruth. But Ziva hypnotizes herself by staring at the image of a voodoo god. At Reed's house, June sees a prowler. When her husband investigates, he is slugged and taken to the voodoo ritual orgy in the jungle. He is to be sacrificed. Ziva arrives, followed by Reed, who is seized and forced to watch the proceedings. Ziva is about to plunge a hatpin into Wellman when a shot rings out. She faints. Local police swoop in, break up the ritual. The priestess is slain. It is apparent that her spirit will inhabit another body and that voodoo will continue.

Produced and directed by Douglas Fowley from an original story and screenplay by Norman Graham.

Adults.

**"Pay or Die" with Ernest Borgnine,
Zohra Lampert and Al Austin**

(Allied Artists, May; time, 110 min.)

A top-notch crime picture dealing with the infamous Mafia. Crammed with suspense, romance and human interest — as well as gun battles and bombings — it is based on the life of Lt. Joseph Petrosino, an Italian immigrant who founded the New York Police Department's Italian Squad, which after the turn of the century was highly successful in combating the vicious Black Hand Society which preyed principally on merchants in that city's Little Italy section. Ernest Borgnine renders a powerful portrayal of one of America's first Italian-born heroes. Zohra Lampert is convincing as the sweet girl whom Borgnine marries. Al Austin is fine as Zohra's rejected suitor who becomes Borgnine's loyal aide. Other credible performances are given by Howard Caine as Enrico Caruso and Robert Ellenstein as a corrupt attorney. The atmosphere of New York in the early 1900's is splendidly reproduced. The direction and black-and-white photography are outstanding:—

At a street festival in New York City's Little Italy district in 1906, a young girl, Judy Strangis, is slain by John Duke, member of the extortion mob known as the Black Hand. The child's father refuses to tell Ernest Borgnine, a police lieutenant, that the death is due to his not giving in to the mob's demands. Few others will refuse the threatening notes they receive, notes which end "Pay or Die!" Borgnine thinks the Black Hand, or Mafia, is not the secret society of his native Sicily, but a cover for vicious criminals in New York. The next extortion attempt is made on baker Bruno della Sera, father of pretty Zohra Lampert. He refuses to pay, when his daughter says he can trust the police. Della Sera is beaten, his store wrecked. He promises to testify but changes his mind when his daughter has her hair cut, her dress ripped half off and a black hand imprinted on her bosom. Realizing the people won't testify, Borgnine gets permission to start an undercover police squad comprising Italians. The plan works. There are many arrests and convictions of the terrorists. Borgnine, a bachelor in his forties, is in love with Zohra. So is handsome Alan Austin. Zohra helps both of them to study for police examinations. When Borgnine is almost assassinated, Zohra tells him she loves him. The terrorists attempt to kill Enrico Caruso, a jeweler's shop is blown up, and in the midst of their wedding celebration, Zohra and

Borgnine find a bomb among their presents. Borgnine, detecting that local banker Frank Corsaro is head of the New York Mafia now thinks the gang is part of the Sicilian organization. He is allowed to visit Italy to find the Mafia links between the two countries. In Palermo, he finds that Corsaro is wanted in Sicily for murder. Sending some of his information to New York, he keeps most of it in a briefcase. On his last night in Palermo, he is told Carlo Tricoli, will help him. Tricoli turns out to be the Mafia chief of that city, and Borgnine is slain. His murderers and his briefcase are never found. In New York Austin apprehends Corsaro who points out that the Mafia will continue.

It was produced and directed by Richard Wilson from a screenplay by Richard Collins.

Family.

**"The Giant of Marathon" with Steve Reeves
and Mylene Demongeot**

(M-G-M, May; time, 92 min.)

Mighty Steve Reeves scores again in this costly Italo-French outdoor spectacle which should give tremendous pleasure to devotees of this kind of fare. Filmed in Dyaloscope and Eastman Color, the Titanus-Galatea production, excellently dubbed, features large-scale battles on land, sea and underwater, as well as generous globs of romance. Reeves is impressive as Philippides, the Athenian Olympic champion who defends his country from invasion by the Persians. Mylene Demongeot is competent as a lovely Athenian. Others who succeed with their roles are Sergio Fantoni as an Athenian traitor and Daniela Rocco as Fantoni's mistress. The color photography is excellent:—

The setting is ancient Greece when Athens was a great democracy, but lax about its defenses. Greek Olympic champion Steve Reeves meets a pretty maiden who will not tell him her name. She is Mylene Demongeot, daughter of wealthy patrician Ivo Garani who has promised her hand in marriage to Sergio Fantoni, the leader of the conspirators against Greece. Fantoni is plotting to allow the Persians, about to invade Greece, to take over. Reeves runs all the way to Sparta to seek their help as a fellow democracy. Sparta would fall after Greece. Fantoni first uses his mistress, Daniela Rocca, as a trap for Reeves, but the latter has eyes only for Mylene. When Fantoni sees it is Mylene that Reeves is after, he lies to him, saying the girl agrees to be Reeves' if he joins Fantoni's plot. Later, Daniela tells Mylene that Reeves cares only for Mylene. The Spartans agree to help, but only when their gods indicate it is time. Reeves and his band of 100 champions help turn the tide for the day against the invading Persians on the plains of Marathon. Mylene is made a hostage by Fantoni, and tied to the prow of a ship. When Daniela gives her life to warn the Greeks of a planned landing by the Persians, Reeves and his men plant stout, pointed poles under water, which impale the invader's ships. The Spartans arrive in time to help the outnumbered Greeks. In a life and death struggle, Reeves slays Fantoni and rescues Mylene. As the sun sets, Reeves is shown burying his sword to the hilt in the earth of his farm and embracing Mylene.

It was produced by Bruno Vailati and directed by Jacques Tourneur from a screenplay by Ennio De Concini, Augusto Frassinetti and Bruno Vailati.

Family.

NATIONAL ALLIED EYES PAY-TV ROLE OF GOVERNMENT, SOME PUBLISHERS

(Continued from front page)

in favor of making the public pay for what it sees and hears on television. This is no time for palliation. Opposition to pay-tv, to be effective, should include opposition to steps which are intended to lead to its ultimate adoption. The pay-tv camel is trying desperately to get its head under the tent. Once it does, it may inch its way in, and then there will be no room for exhibitors.

"Mistakes made now cannot be corrected later and ground lost now cannot be recovered. An ideal legislative measure would be one forbidding the FCC to grant any pay-tv licenses of any kind. If enough members of the public will register their opposition in no uncertain terms, such legislation may not be needed. If Congress, the FCC and whatever Administration is in power are convinced that the public is opposed to this raid on the public domain, that will be enough. The exhibitors, before committing themselves to any bill or bills, should first make certain that, if enacted, they will afford the full protection that is needed. This is not time to chase will-o-the-wisps."

SURVEY OF CLEARANCES SHOWS MUCH EXHIBITOR "WHITTLED" TO BE DONE

That neighborhood theatres in larger U. S. cities have been successful to a considerable extent in cutting down clearance was confirmed by the results of a Theatre Owners of America survey made public this week.

The theatre group said it found the "norm" to be "28 days, although this figure is being whittled down all over the country."

Included in the survey's findings were the following clearances:

Los Angeles — Close-in theatres, 21 days after first-run closing; outlying sub-runs, seven days after first-run closing; Boston — Until recently all were 21 days after completion of run. Paramount had just granted the following: 21 days after first-run of one to two weeks; 14 days after first-run of three to four weeks; seven days after first-run engagement of five or more weeks. United Artists have moved up clearance from 21 to 14 days after a first-run of four to six weeks and to seven days after a first-run of seven weeks or more; San Francisco-Oakland — 28 days after first-run closing; Milwaukee — 21 days for Warners; all others 28; Providence — Paramount and United Artists, 21 days; all others, 28; Seattle — 28 days after first-run opening; San Diego, Calif. — Seven to 14 days after first-run closing; St. Louis — UA, 14 days; all others, 28; Washington — 21 days;

Also, Minneapolis-St. Paul — Some 14 days, most 28; Portland, Ore. — 28 days after first-run opening; New Orleans — 28 days; Atlanta — 28-30 days; Denver — Paramount, 21 days after completion of first-run; 20th-Fox, 34 days after completion of first-run; Columbia, Universal, Buena Vista, UA and WB, 28 days after first-run; M-G-M, 28 days after second week of first-run; Kansas City, Mo. — 28 days for four-wall theatres, 35 for drive-ins, except UA, which has fixed 21 days for both types of situations; Miami — some 21 days; most 28; Springfield, Mass.

— 21 days after completion of first-run, Holyoke, Mass. — 14 days after opening day of Springfield; Omaha — 28 days; Phoenix — Seven days after first-run closing; Charlotte — 28 days.

From these figures it easily can be seen that much work is left for operators of neighborhood theatres who are attempting to get the distributors to grant them earlier playing time for product — product that often is nationally advertised at a time when the local theatre cannot supply his patrons with it.

TV'S NEAR-EMPTY OLD FILMS BARREL MAY RECEIVE REFILL FROM GOLDWYN

Most of the Samuel Goldwyn feature film library may start appearing on a major television network during the forthcoming season, it is reported. Negotiations are now being conducted by the William Morris Agency on Goldwyn's behalf.

If a pact is signed, it would mean that at least 50 films, made between 1929 and 1952, will appear on what may be called "The Goldwyn Theatre," at a time when television's supply of pre-1948 pictures from the majors is nearly gone.

Films involved include: "Arrowsmith," with Ronald Colman; "Wuthering Heights," with Merle Oberon, Laurence Olivier and David Niven; "The Little Foxes," Bette Davis, Herbert Marshall, Teresa Wright; "Dodsworth," Walter Huston, Ruth Chatterton and Mary Astor; "Dead End," Humphrey Bogart, Joel McCrea and Sylvia Sydney; "Pride of the Yankees," the Lou Gehrig film starring Gary Cooper; the Danny Kaye comedies, Eddie Cantor musicals and Bob Hope comedies.

The Kaye films include "Hans Christian Andersen," "Wonder Man," "The Kid From Brooklyn," "The Secret Life of Walter Mitty" and "Up in Arms."

The Cantor titles are "Whoopee," "Palmy Days," "Kid from Spain," "Roman Scandals," "Kid Millions" and "Strike Me Pink." The Hope comedies are "They Got Me Covered," with Dorothy Lamour, and "Princes and the Pirate," with Virginia Mayo.

Other titles include: "Hurricane," "Marco Polo," "The Real Glory," "Ball of Fire," "Enchantment," "The Bishop's Wife," "My Foolish Heart," "Nana," "Stella Dallas" and "A Song Is Born."

The Goldwyn name is a golden one to the public. These films — although only 50 in number — when telecast on a network with a good promotion campaign undoubtedly will cause a good degree of harm at the box-office.

3-D, C-SCOPE FILM FROM FOX

"September Morn," the first 3-D picture in five years, and the first ever filmed in three dimensions and CinemaScope, is scheduled to be released next month by 20th Century-Fox. Starring Mark Stevens, Joanne Dru and Robert Strauss, the Edward L. Alperson production about a group in search of an underwater treasure was made on the island of Majorca in De Luxe Color.

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No. 21

20TH-FOX TOLL-TV PLANS SEEN VERY SIGNIFICANT

Indicative of the unsuccessful exhibition campaign against toll-TV to date is the announcement this week by Spyros P. Skouras, 20th-Fox president, that his company, together with another firm, is negotiating for a pay-video system, Matty Fox's Skiatron of America. The other company is said to be M-G-M.

Mr. Skouras is reported to believe that nothing can stop the advent of toll-TV.

If public opinion had been swayed sufficiently against pay-TV by this time, it is doubtful that Mr. Skouras would be so impressed with its inevitability. Mr. Skouras also revealed that when the Department of Justice asked him about his toll TV plans—probably at the insistence of exhibitor leaders—he answered that he was going ahead with them.

The 20th-Fox president declared that "I sincerely believe that toll television can be the most useful instrument for the advancement of our industry. Toll television will stimulate the film income, as well as theatre attendance, provided that legislation can be enacted to restrict films from playing on toll television until five to seven years have elapsed from their theatrical first-runs. This should apply to any films produced overseas and imported to this country."

Mr. Skouras said that if this five to seven year protective legislation is not adopted, "all the theatres will close," and "America will lose its enviable international position."

As reported here earlier, with Paramount, Zenith and RKO General initiating pay-TV ventures, Mr. Skouras, as president of a publicly-owned company, cannot stand by and watch the toll systems sweep the country, leaving his corporation in the cold.

The 20th-Fox move is highly significant. It was 20th-Fox which revived the TV-assaulted industry by introducing CinemaScope. This year, when a shortage of product is said to be the Number One exhibition headache, 20th-Fox is releasing almost five films a month, while many other majors are releasing only one, two or three features in a 30-day period. Twentieth-Fox either sees the handwriting on the wall or is hedging its investment.

Mr. Skouras' assertion that if toll-TV plays features day-and-date with the first-runs, the theatres will close raises the question of whether 20th-Fox has information not yet announced about the Telemeter Toronto experiment. Despite the declatations made by Famous Players in Etobicoke, are the local theatres being hit by Telemeter? Is the Telemeter audience the same one that used to visit the theatres? Twentieth-Fox has made its product available to Telemeter in Etobicoke. In fact it was a Fox feature, "Journey to the Center of the Earth" that was selected to kick off the experiment.

Paramount is not expected to make public the Etobicoke results until Mid-Summer. Despite wishful thinking on the part of some exhibitors, there is no valid reason to believe that Telemeter has not been highly successful there.

HARRISON'S REPORTS still looks upon toll television as a grave threat to the survival of the independent motion picture exhibitor.

The public has proved to exhibition only too well that it loves to watch films at home—even though the pictures are decimated and sprinkled freely with commercials.

If toll-TV enters every city, the majors will distribute their pictures only through the new pay system, which, incidentally, may bring antitrust suits from local stations not interested in fee-TV.

In most instances it is not the price of the theatre's attraction that deters the public from movie-going. It is the extras, i.e.: baby-sitters, restaurant bills, parking problems, etc. that makes the idea of an entire family sitting at home and watching a picture, without commercials, for a total charge of one dollar very palatable.

If the five-to-seven-year "protection law" is enacted, will the average family have more reason to go to the local theatre after it has already spent a few dol-

(Continued on back page)

EDC SEES PUBLIC REACTION TO RESTRICTIVE RELEASING

"If the industry continues the policy of releasing outstanding pictures on a restrictive basis, it will reap a whirlwind of public indignation" the Emergency Defense Committee of National Allied warned last week in a bulletin distributed to its members.

Sparked by M-G-M's "Ben-Hur" distribution policy, the EDC pointed out that a "vast portion" of the American population "is becoming increasingly aware of the discrimination against their communities inherent in the releasing pattern developed for 70 mm. products, such as 'Ben-Hur,' 'Can-Can,' etc."

The EDC inferred that the local pride of persons residing in smaller towns and cities is being hurt when their local theatres cannot obtain pictures playing in larger communities.

The EDC further asserted that "the reaction in Crawfordsville against Metro's relegating the city to a second-class service on 'Ben-Hur' can be considered a prediction of things to come."

Eventually the exhibitors who are unable to book films playing elsewhere, suffering criticism from their patrons and the resulting embarrassment, will take the public into their confidence," the Allied Committee predicted.

**"Crack in the Mirror" with Orson Welles,
Juliette Greco and Bradford Dillman**

(20th Century-Fox, May; time, 97 min.)

This expertly produced feature, filmed in CinemaScope and black-and-white, would draw mostly a class audience if it were not for its built-in promotion gimmick—the three stars play two roles each. Producer Zanuck and director Fleischer, who worked together on "Compulsion" have fashioned an extremely well acted picture which deals with love—illicit and betrayed—murder and a courtroom trial. There is no comic relief in the story of two similar triangles, each of which has a young woman rejecting her lover for a younger man. The triangles converge when the working class mistress, who with her youthful boy friend slays and dismembers her old lover, is defended by a rising young attorney, the secret lover of a renowned, aging lawyer's young mistress. As a grubby, gruff elderly construction worker and a smug, distinguished lawyer, Orson Welles is at his best. Bradford Dillman is grand as a worker and fledgling lawyer. Juliette Greco is outstanding, both as the penniless mistress and the one in posh surroundings. Photographed completely in France, the picture features the ultra-realism of a foreign film. The direction and photography are top-notch:—

In a sordid part of Paris, Juliette Greco lives with Orson Welles, a brutish, much older man she has grown to hate but cannot leave because she and her two small daughters have no other place to go. She is in love with Bradford Dillman, a young laborer employed on the same construction job as Welles. In a posh section of the city exists a similar triangle involving Welles, who is an elderly, distinguished attorney; Miss Greco, for the past 10 years Welles' mistress; and Dillman, an ambitious young lawyer who is Juliette's secret lover. At construction worker Welles' flat, Juliette misses Welles' head with an iron bar, is aided in slaying him by Dillman. The doors are closed. We do not see if one—or both—murders him. The lovers quarrel briefly about who strangled him. Juliette buys a saw to dismember the body which is disposed of in an excavation. However, the watchman, who sees Juliette with Dillman, is suspicious and finds the body. The pair are arrested. Across the city, attorney Dillman gets notification that the court has appointed him to defend the poor Juliette, charged with worker Welles' murder. Although his new client is penniless, Dillman is delighted at the publicity her trial will bring. The defendant, at first silent, is moved to talk to her lawyer when he tells her that her boy friend had 80,000 francs on him when arrested. Enough to have taken Juliette away from brutish Welles. Cunningly Juliette accepts Dillman's advice to attend Mass regularly. Another lawyer, William Lucas, tells Dillman that Juliette is not defendable, because of the saw. Dillman is worried that Welles will seek to join him in the case, thus stealing the headlines. At the preliminary hearing, Juliette retracts her initial deposition, blames worker Dillman for the strangling. Attorney Welles, phones from Monte Carlo, asks lawyer Dillman if he can help him. The young man refuses. Enraged, Welles returns to Paris, joins in worker Dillman's defense. At the trial worker Dillman says Juliette committed the murder. On the stand Juliette says Dillman did it, made her swear on her children's head that she did it. Eight character witnesses are called for Dillman. Juliette's only character witness is the prison's Mother Superior, who says it's

the first time she ever spoke in behalf of a prisoner. She explains that Juliette asked her if it were a mortal sin to break a vow and that she advised the young woman to tell the truth at the trial. Everyone is stunned. Lawyer Dillman, dizzy with triumph, accepts Welles' offer to join forces in pleading for the two defendants. But Welles, who sees his mistress kissed by Dillman, doublecrosses the young man and in the final summation makes Dillman's client out to be the murderer. Worker Dillman gets six years; Juliette life. Lawyer Dillman shouts at Welles, who dies of a heart attack. Although Welles is dead, his mistress, moved by his speech about the woman killing her aging lover, does not go off with attorney Dillman.

Produced by Darryl F. Zanuck, it was directed by Richard Fleischer from a screenplay by Mark Canfield based on the novel by Marcel Haedrich.

Adults.

**"The Apartment" with Jack Lemmon,
Shirley MacLaine and Fred MacMurray**

(United Artists, July; time, 125 min.)

Billy Wilder and I. A. L. Diamond, the team that made "Some Like It Hot," have, aided again by Jack Lemmon, come up with a top box-office romantic comedy which is jammed full of verbal and visual gags as well as presenting many serious dramatic scenes. Filmed in Panavision and black-and-white, the Mirisch Company presentation is a very funny film about a not-too-funny but popular pastime—infidelity. Jack Lemmon has the opportunity to illustrate further his tremendous talent and makes the most of it in his role of an ambitious young insurance company clerk who goes after a job promotion by allowing five of his firm's department heads to use his apartment for trysts. Shirley MacLaine is delightful as the elevator operator Lemmon loves. She cares for a married executive, Fred MacMurray. He is excellent as the insincere personnel director who leads Shirley on. A fine supporting cast includes Ray Walston, Edie Adams, David Lewis, Jack Kruschen and Hope Holiday. The last named renders a great bit role as the unfaithful wife of a jockey. Director Wilder has achieved fabulous efforts from his cast, and has handled his screenplay in marvelous fashion. The black-and-white cinematography is expert:—

Jack Lemmon, an ambitious young clerk in a large New York insurance company, has been lending his apartment to four department heads for trysts with their girl friends. They recommend him for a promotion and Fred MacMurray, the director of personnel, discovering the reason, gives Lemmon a minor promotion while demanding the key to the apartment. MacMurray, who is married, becomes its steadiest patron. Lemmon doesn't know that MacMurray's girl is Shirley MacLaine, an elevator operator in his office building. Lemmon, in love with Shirley, has made no progress with her. At the Christmas office party, he finds out about Shirley's relationship to MacMurray. Lemmon goes to a bar, winds up picking up Hope Holiday, the wife of a jockey imprisoned in Cuba for doping a horse. Lemmon takes Hope to his apartment, but sends her away when he finds Shirley there, near dead with an overdose of sleeping pills. Shirley learned at the party from MacMurray's secretary, Edie Adams, that MacMurray is merely having an affair with her, as he has had with Edie and others. Shirley confronts MacMurray with this information at Lemmon's apartment. He replies that after 12 years of marriage, he

can't get a divorce, and asks her to be patient. He leaves, and Shirley takes the sleeping pills. Lemmon's neighbor, Jack Kruschen, a physician, revives Shirley, orders her to stay in the apartment for 24 hours. Lemmon falls in love with Shirley again. He decides to marry her and the next day he goes into MacMurray's office to tell him. Before Lemmon can say a word, MacMurray tells him that Edie told his wife and that she has thrown him out, thus enabling him to marry Shirley. When MacMurray asks him for the key to his apartment, Lemmon refuses, quits his post. When MacMurray tells this to Shirley at a New Year's party, she realizes ideals have won over Lemmon's ambition. She runs to the apartment. As she approaches it she hears a shot. It turns out to be a champagne bottle Lemmon has opened. He is packed to move out to start fresh elsewhere. She has similar plans. The two apparently will be together for a long, long time.

It was produced and directed by Billy Wilder from an original screenplay he co-authored with I. A. L. Diamond.

Adults.

"The Brides of Dracula" with Peter Cushing, Freda Jackson and Martita Hunt
(Univ.-Int'l, June; time, 85 min.)

Attention-grasping and gory, but not overly frightening is this well made Technicolor horror feature from Britain's Hammer Films. The story centers around a fanged baron-vampire who recruits female followers by biting them in the neck. They come back to life as damned vampires. David Peel is sufficiently scary as the vampire of royal parentage. Pretty Yvonne Monlaur is satisfactory as a young school teacher and Peter Cushing is able as a scientist out to free the "undead" by driving spikes into their hearts. Martita Hunt and Freda Jackson are excellent as the baroness and her servant. Direction and color photography are first class:—

The setting is Eastern Europe toward the end of the last century. Yvonne Monlaur, a beautiful young Parisian, on her way to become a teacher at the Badstein Girls' Academy, stops overnight at the bleak chateau of Martita Hunt, a strange, embittered semi-recluse baroness. Yvonne is attended by an eerie woman, Freda Jackson. That night Yvonne awakens to see a man in the garden. It is the baroness' son, David Peel, who is mentally ill and kept on a long silver chain. Pitying him, Yvonne steals the key to the lock around his ankle and frees him. Later that night, Freda shows Yvonne what she has allowed. The baroness is dead, her throat dripping blood. An empty coffin is nearby, still bearing the imprint of a man's body. Freda tells Yvonne that the girl has freed a vampire. Yvonne flees the mansion. Peter Cushing, a young medico-scientist finds and comforts the girl, takes her to the school and begins his mission—to free the district from the "undead." Yvonne's roommate is bitten by Peel and she is taken to his old mill hideout, where she joins another bitten woman, reborn as a vampire. Cushing drives a stake through the heart of the baroness to bring peace to her damned soul. Then Cushing corners Peel in the mill. Bitten by him, Cushing burns the wound. A duel starts for possession of Yvonne's soul. Cushing throws Holy Water into Peel's face blinding him. Peel accidentally starts a fire. Cushing saves Yvonne from the fire. When Peel runs into the moonlit yard, Cushing causes the arms of the windmill to form a cross, the shadow of which

catches up with Peel. He struggles to escape it, but dies as the mill bursts into flames. Cushing leads Yvonne to safety.

It was produced by Anthony Hinds and directed by Terence Fisher from a screenplay by Jimmy Sangster, Peter Bryan and Edward Percy.

Not for young children.

"The Gallant Hours" with James Cagney and Dennis Weaver

(United Artists, May; time, 115 min.)

This Cagney-Montgomery production offers a semi-documentary spotlight on Admiral William F. Halsey, Jr., during a few crucial weeks of his World War II South Pacific command. Although interesting, the drama centers more on the techniques of naval warfare than it does on the admiral. There are not enough good situations to reveal the salty and colorful side of the popular leader. It must be noted that there are no battles to be seen, very little comedy and virtually no sex. A promotion factor is the appearance of Dennis Weaver, the drawling Chester of TV's "Gunsmoke" who portrays a lady-chasing officer on Halsey's staff. Cagney, despite the script's inadequacy, is ideal as Halsey, giving one of the best characterizations of his long career. Montgomery's direction is very good, as is the black-and-white photography:—

About to retire from the Navy, James Cagney (Admiral William F. Halsey, Jr.), thinks back over his gallant hours, which began October 18, 1942, and extended only a few bloody weeks. When Cagney and his staff—Dennis Weaver, Les Tremayne, Walter Sande and Karl Swenson—land in Noumea on an inspection tour, the admiral receives a message instructing him to assume command of the South Pacific area, relieving his long-time friend, Carl Benton Reid (Admiral Ghormley). Cagney outwitted James T. Goto (Admiral Yamamoto) by landing in Noumea instead of Guadalcanal. Cagney quickly learns from commanders on Guadalcanal the magnitude of the job he faces. He visits troops on the island, boosting morale and causing resistance to stiffen. When the Japanese start another invasion, Cagney sends out a handful of ships against them with orders to attack. The carrier Hornet is lost, the Enterprise badly crippled and the hurt enemy withdraws its fleet to Truk. Cagney knows he has but two weeks to prepare for the big fight. Repairs are rushed. Admirals Callaghan and Scott take off with only three cruisers to engage the enemy in narrow Lengo Channel. They cripple the Japanese, but go down with their ships. Halsey, brokenhearted, is made a four-star admiral, sends his insignia to the men's widows. He also hears good news. His son, on a plane reported missing, is reported found. The Japanese fleet continues toward Guadalcanal, with Yamamoto planning to move his headquarters to Bougainville. At this time the Japanese code is finally broken and Yamamoto's flight plan is intercepted. Cagney rushes to Guadalcanal, orders Army P-38s to shoot down Yamamoto. Planes rout the invading fleet. The enemy's transports now unescorted, are strafed. Word arrives that Yamamoto's plane has been shot down. The tide of battle has turned for the last time. In the final scene Cagney, in civilian clothes, leaves his ship.

It was produced by Robert Montgomery, who also directed from a screenplay by Beirne Lay and Frank Gilroy.

Family.

20TH-FOX TOLL-TV PLANS SEEN VERY SIGNIFICANT

(Continued from front page)

lars at home during the week to watch pictures, pictures that offer a very similar—if slightly older—entertainment.

Due to insufficient industry advertising, the public forgets the dramatic superiority of the big screen. Color TV, of course, can be expected to become universal in the next decade, a fact which offsets the plus factor of a tinted feature.

Producer-distributors would like to be able to keep their income from theatres while building up their interests in toll TV. It takes more than a few fee-TV cities to pay for a \$2.5 million movie. Will foreign theatres—who represent 53 per cent of the U.S. distributor's rentals—be willing to book pictures which never played in an American theatre? And if toll-TV fails won't it be nice still to have theatre customers.

If the fee-TV meets with general success, will the producer-distributors who see their pictures gross several million dollars nationally in a few nights, still want to bother selling a feature to 10,000 exhibitor-customers when they sell it to 125 first-run TV station customers and still cover a huge segment of the monied population.

This week saw some important actions taken in California, Connecticut and elsewhere against toll TV. It is not too late to conduct a successful fight against the pay system in many quarters, especially on a local level.

The time is definitely NOW!

"The Leech Woman" with Coleen Gray, Grant Williams and Phillip Terry

(Univ.-Int'l, June; time, 77 min.)

A patron-pleasing science-fiction production revolving about the search of a greedy scientist for a method of perpetuating youth. Coleen Gray is convincing as his alcoholic, near-mad wife who gets revenge on her cruel husband, ably played by Phillip Terry, by sacrificing him in "darkest Africa" in exchange for the rewinning of her youth. First-rate makeup work enables the aging and de-aging of Miss Gray to come across with fine results. There is no comic relief and the scenes in which Miss Gray sticks her hooked ring into people to get their hormones are properly grisly. Direction and photography are very good:—

Estelle Hemsley, an aged African, tells Phillip Terry, a scientist, that her tribe in darkest Africa has discovered the secret of perpetual youth, he excitedly gives up his work in America and with his unhappy alcoholic wife, Coleen Gray, rushes off to the ancient continent. The couple and their guide are captured by the fierce tribesmen and are permitted to watch the strange rituals which transform old Estelle into a beautiful young woman, Kim Hamilton. Coleen is allowed to make herself young again. To perform the ceremony, certain powders must be mixed with hormones from the pineal gland of a live human male, a process which kills the man. Her miserable married life leads Coleen to offer her husband as the sacrificial victim. She becomes a voluptuous recreation of her younger self, while Terry dies. She escapes from the natives, kills her white hunter-guide and returns unrecognized to America. Posing as her own cousin, Coleen, youthful and psychotic, captures

the love of her attorney, Grant Williams. His fiancée, Gloria Talbott, opposes her. Coleen finds herself getting old again, realizes the process is good only for short periods. She kills a strange man for his hormones. Then she slays Gloria. The police, finding a clue, question Coleen about the murders. She is baffling them when she starts to become older again. She rushes to her room, uses Sally's hormones, but realizing too late that those of a man were necessary. She becomes an ancient old crone as justice triumphs.

It was produced by Joseph Gershenson and directed by Edward Dein from David Duncan's screenplay based on a story by Ben Pivar and Francis Rosenwald.

Not for children.

"Head of a Tyrant" with Massimo Girotti, Isabelle Corey, Renato Baldini and Yvette Masson

(Univ.-Int'l, June, time 94 min.)

Filmed in Totalscope with print by Technicolor, this suspenseful Italo-French spectacle based on an incident from Holy Scripture should prove a good attraction for the not too demanding patron. The completely humorless drama, adequately dubbed into English, centers around beautiful Judith, a Judean girl who, while attempting to kill Holophernes, the leader of Assyrian troops having invaded her city, falls in love with the man, and manages to take his life only just in time to save her people. Direction and photography are good:—

The army of the cruel Assyrian general, Holophernes, Massimo Girotti, while invading Asia Minor, tricks the city of Bethulie into surrender. Girotti establishes his iron-clad laws, abolishes the religion of the true God and the entire populace of Bethulie is ordered to bow down to the statue of Azzur, Assyrian war god. Enraged, Girotti orders the massacre of some of the residents when they refuse to obey. This causes a mysterious uprising, from which Girotti barely escapes with his own life. He accepts the advice of Gianni Rizzo, a merchant renegade, and orders the conspirators to give themselves up. Otherwise the city will be leveled. Isabelle Corey, a beautiful young Bethulian discovers that her four brothers are the instigators of the uprising. She decides to go to Girotti's palace and kill him. She dances for the tyrant who is enslaved by her beauty and ability, but she is unable to carry out her plan because she falls in love with him. Girotti, too, is overwhelmed by this sudden passion. However, he is persuaded by his aides to give the order to raze the city. At the last moment, Isabelle finds the strength to sacrifice her lover and kills the tyrant in order to save her people. When the Assyrians, terrorized by a heavenly phenomenon of lightning in a cloudless sky, which smashes the statue of their god, run toward the palace crying for Girotti, Isabelle appears, holding the head of the tyrant in her hand. This is the end, and the Assyrians flee in disorder, pursued by the armed population of the city. Bethulie is safe. But Isabelle, acclaimed by all, implores that they leave her alone to spend her life in hopeless solitude.

It was directed by Fernando Cerchio from a screenplay he co-authored with Damiano Damiani, Gian Paola Callegari and Guido Malatesta.

Not for children.

HARRISON'S REPORTS

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Circus of Horrors—American-Int'l (88½ min.)	78
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RELEASE SCHEDULE FOR FEATURES

Allied Artists Features

(1560 Broadway, New York 19, N. Y.)	
5914 The Big Circus—Mature-Fleming	July 22
5907 Battle Flame—Brady-Edwards	July 26
5908 Surrender-Hell!—Cabot-Andes	July 26
5917 The Bat—Price-Moorehead	Aug. 9
5916 Face of Fire—Whitmore-Mitchell	Aug. 9
6008 The Plunderers	Aug. 14
5913 Web of Evidence—Johnson-Miles (formerly "Beyond this Place")	Sept. 6
5918 The House of Intrigue—Jurgens-Addams (formerly "Calling North Pole")	
5918 The Atomic Submarine—Foran-Halsey	Jan.
5919 The Purple Gang—Sullivan	Jan.
5920 Raymie—Ladd-Agar-Adams	Jan.
6001 The Hypnotic Eye—Bergerac-Hayes	Feb.
6002 Bluebeard's Ten Honeymoons—Sanders-Calvert	Feb.
6003 Sexpot Goes to College—Van Doren-M. Bardot	Mar.
6004 Pay or Die—Borgnine	Mar.
5657 Friendly Persuasion—reissue	Mar. 12
6005 I Passed for White	Mar. 20
5905 Al Capone—Steiger-Spain	Apr. 5
5911 King of the Wild Stallions— The Phoenix City Story (re-release)	Apr. 24
5501 The Human Jungle (re-release)	Apr. 24
6006 Raymie—Ladd-Agar-Adams	May 15
Montgomery-Brewster (C'Scope)	May 17
6004 Pay or Die—Borgnine	May 29
6003 Sexpot Goes to College— Van Doren-M. Bardot	June 18
5910 Speed Crazy—Halsey-Lime	June 28
5909 The Rebel Set—Kathleen Crowley (formerly "Beatsville, U.S.A.")	June 28
6007 Hell to Eternity	July 10

American International Features

(8255 Sunset Blvd., Hollywood 46, Calif.)	
317 Tank Commandos—Campo Lawrence	Mar. 11
318 Operation Dames—Meyer-Henderson	Mar. 11
319 The Roadracers—Lawrence Fraser	Apr. 1
320 Daddy-O—Contino-Giles	Apr. 1
321 Horrors of the Black Museum— Gough-Curnow (C'Scope)	May
323 The Headless Ghost—Lyon-Rose (C'Scope)	May
205 Reform School Girl—Ed Byrnes	June
202 Drag Strip Girl—Fay Spain	June
404 Diary of a High School Bride—Sands-Robinson	July 22
405 Ghost of Dragstrip Hollow—Fair-Braddock	July 22
403 Sign of the Gladiator— (Colorscope) Ekberg-Marshall	Sept. 23
407 The Bucket of Blood—Morris-Miller	Oct. 28
409 The Leeches—Clark-Vickers	Oct. 28
408 The Jailbreakers—Hutton-Castle	Dec. 30
406 Goliath and the Barbarians— Reeves-Alonso-Cabot	Dec. 30
406 Goliath and the Barbarians (Scope-Color)— Reeves	Jan. 13
501 Angry Red Planet—Mohr-Hayden-Tremayne	Feb. 24
504 Circus of Horrors—Diffing-Remburg	Apr. 13
504 Girl on Death Row—Moore-Paget	May 18
408 Jailbreakers—Hutton-Castle	May 18
502 The Fall of the House of Usher	June 15
505 Konga	July 20

Buena Vista Features

(477 Madison Ave., New York 22, N. Y.)	
The Shaggy Dog—MacMurray-Hagen	Apr.
Sleeping Beauty—Cartoon feature	July
Darby O'Gill and the Little People—Munro-Sharpe	July
The Big Fisherman—Keel-Kohner	Aug.
Third Man on the Mountain—Rennie-MacArthur	Nov.
Toby Tyler—Corcoran-Sheldon	Feb.
Kidnapped—Finch-MacArthur	Apr.
Pollyanna	July

Columbia Features

(711 Fifth Ave., New York 22, N. Y.)	
329 The Two-Headed Spy—Hawkins-Scala	Mar.
330 Forbidden Island—Hall Adams	Mar.
331 Gunmen from Laredo—Knapp-Davi	Mar.
332 Gidget—Dee-Darren (C'Scope)	Apr.
333 Bandit of Zhobe—Mature-Aubrey (C'Scope)	Apr.
334 Juke Box Rhythm—Morrow-Jones	Apr.
337 The Young Land—Wayne-Craig	May
338 Face of a Fugitive—MacMurray-McCarthy	May
339 Hey Boy! Hey Girl!—Prima-Smith	May
340 Man in the Saddle—reissue	May
341 Santa Fe—reissue	May
342 Verboten!—Best-Cummings	May
343 It Happened to Jane—Day-Lemmon-Kovacs	June
344 The H-Man—Japanese Cast	June
345 The Woman Eater—Coulouris-Day	June
402 Middle of the Night—Novak-March	July
401 Anatomy of a Murder—Stewart-Remick	July
403 The Legend of Tom Dooley—Landon-Morrow	July
404 Have Rockett, Will Travel—3 Stooges	Aug.
405 The 30-foot Bride of Candy Rock—Lou Costello	Aug.
They Came to Cordura—Hayworth-Cooper	Oct.
The Tinger—Price-Evelyn	Oct.
The Crimson Kimono—Shaw-Corbett-Shigeta	Oct.
The Mouse That Roared—(Color) Sellers-Seberg	Nov.
The Last Angry Man—Muni-Wayne	Nov.
Yesterday's Enemy—Baker-Rolfe	Nov.
Battle of the Coral Sea—Robertson-Scala	Nov.
The Warrior and the Slave Girl— (Super Cinescope-Color)	Nov.
Edge of Eternity—(Scope-Color) Wilde-Shaw	Dec.
1001 Arabian Nights (full-length Color Cartoon)	Dec.
The Flying Fontaines—Callan-Northlund (Color)	Dec.

Suddenly, Last Summer—Taylor, Hepburn-Clift . Jan.
The Gene Krupa Story—Mineo-Darren-Kohner . Jan.
Who Was That Lady?—Curtis-Martin-Leigh . Feb.
Once More, With Feeling—Brynnner-Kendall . Feb.
Our Man in Havana—Guinness-Ives-O'Hara

Kovacs-Coward (C'Scope) Feb.
Man on a String—Borgnine-Mathews Apr.
Babette Goes to War—Bardot (C'Scope) Mar.
Comanche Station—Scott (C'Scope) Mar.
Mountain Road, The—Stewart-Lu April
Because They're Young—Clark-Shaw-Weld . . . April
As the Sea Rages—Schell-Robertson April
All the Young Men—Ladd-Poitier-Sahl May
Enemy General, The—Johnson-Aumont-Carrol . . May
Electronic Monster, The—Rolfé May
Strangers of Bombay, The May
Let No Man Write My Epitaph—

Ives-Winters-Darrca June
My Dog, Buddy June
Twelve to the Moon—Clark June
Stop! Look! & Laugh!—Three Stooges July
Strangers When We Meet—

Douglas-Novak-Kovacs-Rush (C'Scope, Color) July
13 Ghosts—Herbert-Morrow July
Song Without End—Bogarde-Capucine Special

230 The Bridge on the River Kwai—
Holden-Guiness (C'Scope) Special

Metro-Goldwyn-Mayer Features

(1540 Broadway, New York 19, N. Y.)

912 The Mating Game—Reynolds-Randall (C'Scope) Mar.
913 Nowhere to Go—Nader-Smith Mar.
919 Count Your Blessings—

Kerr-Brazzi-Chevalier (C'Scope) Apr.
914 Green Mansions—Hepburn-Perkins (C'Scope) . Apr.
917 The World, the Flesh and the Devil—

Belafonte-Stevens-Ferrer (C'Scope) May
918 Watasi—Montgomery-Elg May
920 The Mysterians—Japanese-made June
921 The Angry Hills—Mitchum-Mueller (C'Scope) . June
916 Ask Any Girl—

Niven-MacLaine-Young (C'Scope) June
922 North by Northwest—Grant-Saint-Mason July
923 The Beat Generation—

Cochran-Van Doren (C'Scope) July
924 The Big Operator—Rooney-Van Doren Aug.
925 The Scapegoat—Guiness Aug.

1 It Started With a Kiss—Ford-Reynolds Sept.
2 For The First Time—Lanza Sept.
3 Tarzan, The Ape Man—Denny Miller Oct.
4 Girl's Town—Van Doren Oct.

5 Libel—Bogarde-DeHavilland Oct.
6 The House of Seven Hawks—R. Taylor Nov.
7 The Wreck of the Mary Deare—Cooper-Heston Dec.
8 Never So Few—Sinatra-Lollabrigida Dec.

10 The Time Machine—Taylor-Young Jan.
The Gazebo—Ford-Reynolds Jan.
Home from the Hill—Mitchum-Parker March
Please Don't Eat the Daisies—Niven-Day April
Platinum High School—Rooney-Moore May
Adventures of Huckleberry Finn—

Hodges-Randall (C'Scope, Metrocolor) June
Bells Are Ringing—
Holliday-Martin (C'Scope, Color) July
Ben-Hur Special

Paramount Features

(1501 Broadway, New York 36, N. Y.)

5823 The Five Pennies—Kaye-Bel Geddes Aug.
5901 That Kind of Woman—Loren-Hunter Sept.
R5902 Samson and Delilah—Reissue Sept.

5903 But Not For Me—Gable-Baker Oct.
5904 The Jayhawkers—Chandler-Maury (Tech.) . . Nov.
5907 Career—Martin-MacLaine Nov.
R5909 Ulysses—Reissue Nov.

5908 Li'l Abner—Palmer-Parrish Dec.
5911 A Touch of Larceny—Mason-Miles Jan.
R5905 Country Girl—Reissue Jan.
R5906 The Bridges at Toko-ri—Reissue Jan.

5910 Jack The Ripper Feb.
5912 The Big Night—Sparks-Stevenson Feb.
5913 Circus Stars (Technicolor-Russian) Feb.
5914 Chance Meeting—Kruger-Presley Mar.

5915 Heller in Pink Tights—Loren-Quinn (Tech.) . . Mar.
5917 Visit to A Small Planet—Lewis Apr.
Prisoner of the Volga—

Derek-Martinelli-Adams (Technicolor) May
Walk Like a Dragon—Lord-McCarthy-Shigeta . June
Rat Race, The—Curtis-Reynolds (Tech.) July
Bellboy, The—Lewis July
Tarzan the Magnificent—Scott (Color) July
5916 Five Branded Women (Special Engagements)

Twentieth Century-Fox Features

(444 W. 56th St., New York 19, N. Y.)

909-2 The Remarkable Mr. Pennypacker—
Webb-McGuire (C'Scope) Mar.

910-0 The Sound and the Fury—
Brynnner-Woodward (C'Scope) Mar.
Diary of Anne Frank—

Perkins-Shildkraut (C'Scope) (pre-release) . Mar.
911-8 The Lone Texan—Parker Dalton (Regalscope) Mar.
915-9 Compulsion—

Welles-Varsi-Stockwell (C'Scope) Apr.
914-2 Warlock—Widmark-Malone (C'Scope) Apr.
917-5 A Woman Obsessed—Hayward-Boyd (C'Scope) May
912-6 The Sad Horse—Ladd-Wills (C'Scope) May

913-4 The Little Savage—
Armendarez (Regalscope) May

918-3 Say One for Me—
Crosby-Reynolds-Wagner (C'Scope) June

920-9 Here Come the Jets—
Broidy-Thomas (Regalscope) June

922-5 South Pacific—Gaynor-Brazzi July
Holiday for Lovers—Webb-Wyman (C'Scope) July

921-7 Son of Robin Hood—
Hedison-Laverick (C'Scope) July

924-1 Miracle of the Hills—
Rex Reason (Regalscope) July

925-8 Blue Denim—DeWilde-Lynley (C'Scope) . . . Aug.
926-6 A Private's Affair—Mineo-Carere (C'Scope) . . Aug.

928-2 Return of the Fly—
Price-Halsey (Regalscope) Aug.

927-4 Alligator People—
Garland-Macready (C'Scope) Aug.

929-0 The Blue Angel—Jurgens-Britt (C'Scope) . . . Sept.
930-8 Oregon Trail—MacMurray (C'Scope) Sept.

931-6 The Best of Everything—
Lange-Boyd-Parker (C'Scope) Oct.

932-4 Five Gates to Hell—Owens-Brand (C'Scope) Oct.
The Man Who Understood Women—

Fonda-Caron (C'Scope-Color) Oct.
933-2 Hound Dog Man—Lynley-Fabian (C'Scope) . Nov.

936-5 Beloved Infidel—Kerr-Peck (C'Scope) Nov.
934-0 Journey To The Center Of The Earth—

Boone-Mason (C'Scope) Dec.
935-7 Dog of Flanders—Ladd-Bikel (C'Scope) Dec.

937-3 Blood and Steel—
Lupton-Rodann (Regalscope) Dec.

001-8 The Story on Page One—
Hayworth-Franciosa (C'Scope) Jan.

002-6 Seven Thieves—Robinson-Collins-Steiger Jan.
003-4 The Rookie—Noonan-Marshall Jan.

005-9 Sink The Bismark—Wynter-More Feb.
006-7 The Third Voice—O'Brien-London Feb.

007-5 Three Murderesses—(French) Feb.
008-3 When Comedy Was King—Chaplin-Keaton, etc. Feb.

009-1 Wild River—Clift-Remick (Color) Mar.
010-9 Wake Me When It's Over—Kovacs-Shawn . . . Mar.

011-7 Dog of Flanders (C'Scope)—
Ladd-Crisp-Bikel Mar.

015-8 Operation Amsterdam—Finch-Bartok Mar.
012-5 Masters of the Congo Jungle (C'Scope)—

Nature Subject Apr.
009-1 The Wild River (C'Scope)—

Clift-Remick-Van Fleet Apr.
016-6 Valley of the Redwoods (C'Scope)—

Hudson Bernay Apr.
017-4 Flame Over India (C'Scope)—More-Bacall . . . Apr.

018-2 Crack in the Mirror (C'Scope)—
Welles-Greco-Dillman May

019-0 Upstairs and Downstairs—Craig-Demongeot . . May
010-9 Wake Me Whn Its Over (C'Scope)—

Kovacs-Shawn May
013-3 13 Fighting Men (C'Scope)—Williams-Dexter . May

004-2 Bobbikins (C'Scope)—Bygraves-Jones June
Story of Ruth—Eden-Whitman (C'Scope) . . . June

Captain's Table, The—
Gregson-Cummin (Color) June

From the Terrace—
Newman-Woodward (C'Scope) June

Let's Make Love—
Monroe-Montand (C'Scope) July

United Artists Features

(729 Seventh Ave., New York 19, N. Y.)

Pork Chop Hill—Peck-Gaudino	May
Hound of the Baskervilles—Peter Cushing	June
Shake Hands with the Devil—Cagney-Murray-Wynter	June
The Four Skulls of Jonathan Drake—Franz-French	June
Invisible Invaders—Agar-Byron	June
A Hole in the Head—Sinatra-Parker-Robinson	July
The Horse Soldiers—Wayne-Holden	July
Day of the Outlaw—Ryan-Ives-Louise	July
Pier 5, Havana—Mitchell-Hayes	July
Cry Tough—Saxon-Cristal	Aug.
The Devil's Disciple—Douglas-Olivier	Aug.
The Rabbit Trap—Borgnine-Brian	Aug.
Ten Seconds to Hell—Chandler-Palance	Sept.
Cast a Long Shadow—Murphy-Moore	Sept.
Inside The Mafia—Mitchell	Sept.
Timbuktu—Mature-DeCarlo	Oct.
Counterplot—Tucker	Oct.
The Wonderful Country—	
Mitchum-London	Oct.
Odds Against Tomorrow—Belafonte-Ryan	Nov.
Subway in the Sky—Johnson-Neff	Nov.
Gunfighters of Abilene—Crabbe	Nov.
Happy Anniversary—Niven-Gaynor	Dec.
Solomon and Sheba—Brynnner-Lollabrigida	Dec.
On the Beach—Peck-Gardner	Dec.
The Pusher—Carlyle	Dec.
A Dog's Best Friend—Henderson	Jan.
Gunfighters of Abilene—Crabbe	Jan.
Vice Raid—Van Doren-Coogan	Feb.
Take A Giant Step—Nash-Dee	Feb.
Oklahoma Territory—Williams-Talbot	Mar.
The Summer of the Seventeenth Doll—	
Borgnine-Baxter	Mar.
The Fugitive Kind—Brando-Magnano-Woodward	Mar.
The Boy and the Pirates—Herbert-Gordon	Apr.
Three Came to Kill—Mitchell-Brodie	Apr.
The Unforgiven—Lancaster-Hepburn-Murphy	Apr.
Gallant Hours, The—Cagney	May
Noose for a Gunman—Davis-De Corsia	May
Summer of the 17th Doll—Borgnine-Baxter	May
Macumba Love—Rodann (Color)	June
Music Box Kid, The—Foster-Patten-Richards	June

Universal-International Features

(445 Park Ave., New York 22, N. Y.)

5916 Never Steal Anything Small—	
Cagney-Jones (C'Scope)	Mar.
5917 Step Down to Terror—Drake-Miller	Mar.
5918 Imitation of Life—Turner-Gavin-Moore	Apr.
5919 The Wild and the Innocent—	
Murphy-Dru (C'Scope)	May
5920 Floods of Fear—Keel-Heywood	May
5923 The Mummy—English-made	July
5924 Curse of the Undead—Fleming-Crowley	July
5925 This Earth is Mine—	
Hudson-Simmons (C'Scope)	July
5926 Born to Be Loved—Haas-Morris	July
5927 Pillow Talk—Day-Hudson	Oct.
6001 4D Man—Lansing-Meriwether (Color)	Nov.
6002 Sapphire—(English cast) (Color)	Nov.
6003 Operation Petticoat—Grant-Curtis	Dec.
6004 Private Lives of Adam and Eve—	
Rooney-Van Doren	Jan.
6006 Hell Bent for Leather—Murphy-Farr	Feb.
6007 Four Fast Guns—Craig	Feb.
The Glenn Miller Story—	
Stewart-Allyson (re-release)	Mar.
6011 The Snow Queen—	
(animated H. Christian Andersen classic)	Apr.
6004 Private Lives of Adam and Eve—	
Rooney-Van Doren	Apr.
6005 Othello—(Russian)	May
Cossacks, The—	
Purdum-Barrymore, Jr.-Moll (Color)	June
Leech Woman, The—Gray-Williams-Talbot	June
Head of a Tyrant—	
Girotti-Corey-Baldini (Color)	June

Warner Bros. Features

(666 Fifth Ave., New York 19, N. Y.)

816 Born Reckless—Van Doren-Richards	May 9
817 Island of Lost Women—Richards-Stevenson	May 16
818 The Philadelphian—Newman-Rush	May 30
819 Gigantus, The Fire Monster—Japanese-made	June 13

820 Teenagers from Outer Space—Japanese-made	June 20
821 The Nun's Story—Hepburn-Finch	July 4
822 Hercules—Italian-made	July 25
823 John Paul Jones—Stack-O'Brien	Aug. 8
901 Yellowstone Kelly—Walker-Byrnes	Sept. 5
902 Look Back in Anger—Burton-Ure-Bloom	Sept. 26
903 The F.B.I. Story—Stewart-Miles	Oct. 10
904 —30— Jack Webb	Nov. 7
905 A Summer Place—Egan-McGuire	Nov. 28
906 The Boy and the Laughing Dog—Reissue	Dec. 19
907 The Miracle—Baker-Moore	Dec. 26
908 Cash McCall—Garner-Wood	Jan. 23
909 Bramble Bush—Burton-Rush (Tech.)	Feb. 13
Israel—Robinson (Tech.)	Feb. 20
910 The Rise and Fall of Legs Diamond—	
Danton-Steele	Feb. 27
911 Guns of the Timberland—Ladd (Tech.)	Mar. 19
912 This Rebel Breed—Moreno-Damon-Mohr	Mar. 19
913 The Threat—Knapp-Lawson	Mar. 26
821 The Nun's Story—Hepburn-Finch (repeat)	Apr. 9
914 Tall Story—Perkins-Fonda	Apr. 16
Malaga—Howard-Dandridge-Purdum	May 7
Sergeant Rutledge—Hunter-Towers	May 28

SHORT SUBJECT RELEASE SCHEDULE

Columbia—One Reel

3614 Christopher Crumpet—	
Favorite (reissue) (7 m.)	June 11
3806 Jungle Adventure—Sports (9½ m.)	June 11
3855 Babies by Bannister—	
Novelty (reissue) (8½ m.)	June 25
3758 Terror Faces Magoo—Mr. Magoo (6 m.)	July 9
3615 Poor Elmer—Favorite (reissue) (7½ m.)	July 16
3556 Candid Microphone No. 3—reissue (10 m.)	July 23
3856 Community Sing No. 1—	
Novelty (reissue) (10 m.)	July 30
4751 Ragtime Bear—	
Mr. Magoo (reissue) (7 min.)	Sept. 3
4801 Wheeling Wizards—(reissue) (9½ min.)	Sept. 3
4551 Candid Microphone #4—	
(reissue) (10 min.)	Sept. 10
4602 Animal Cracker Circus—	
(reissue) (7 min.)	Sept. 17
4601 Gerald McBoing Boing's Symphony—	
(reissue) (7½ min.)	Sept. 17
4851 Sitka Sue (reissue) (10½ min.)	Sept. 17
4951 Jerry Wald and Orchestra—	
(reissue) (10½ min.)	Sept. 24
4752 Spellbound Hound—	
Mr. Magoo (reissue) (7 min.)	Oct. 1
4603 Bringing Up Mother (reissue) (7 min.)	Oct. 8
4802 The Marvels—Golf Trick Shooting	Oct. 29
4701 Wolf Hounded—Loopy de Loop (7 min.)	Nov. 5
4753 Trouble Indemnity—	
Mr. Magoo (6½ min.) (Reissue)	Nov. 5
4604 Glee Worms (7 min.) (Reissue)	Nov. 12
4605 The Tell Tale Heart (8 min.) (Reissue)	Nov. 26
4702 Little Bo Bopped—Loopy de Loop (6 min.)	Dec. 3
4754 Bungled Bungalow—	
Mr. Magoo (6½ min.) (Reissue)	Dec. 3
4606 Little Match Girl (8½ min.) (Reissue)	Dec. 17
4952 Machito & Orchestra (10½ min.) (Reissue)	Dec. 17
4407 The Man on the Flying Trapeze—	
(7 min.) (Reissue)	Jan. 7
4552 Candid Microphone #5 (10 min.)	Jan. 14
4852 This is Versailles (10½ min.) (Reissue)	Jan. 21
4408 Rocky Road to Ruin (8 min.) (Reissue)	Jan. 28
4803 Greatest Show on Water—World of Sports	Feb. 4
4755 Barefaced Flatfoot, The—	
Mr. Magoo (7 min.) (Reissue)	Feb. 4
4553 Candid Microphone No. 1, Series 1—	
(Reissue (11 min.)	Feb. 11
4953 Les Elgart and Orchestra—	
Thrills of Music (Reissue) (10 min.)	Feb. 18
Color Favorite (Reissue) (7 min.)	Feb. 25
4610 Lo the Poor Buffalo—	
Color Favorite (Reissue) (6½ min.)	Mar. 3
4703 Tale of a Wolf—Loopy de Loop (6½ min.)	Mar. 3
Film Novelties (10 min.)	Mar. 10
4554 Candid Microphone No. 8, Series 1—	
(Reissue) (10½ min.)	Mar. 17
4611 Unicorn in the Garden—	
Color Favorite (Reissue) (7 min.)	Mar. 24
4609 Pete Hothead—	
4808 Swinging Down the Lane—World of Sports	Mar. 24
4853 Beyond the Frontier—	

Columbia—Two Reels

3405	Sappy Bull Fighters—3 Stooges (15½ m.)	June 4
3436	Spook to Me—Andy Clyde (reissue) (17 m.)	June 18
4401	Up In Daisy's Penthouse— Three Stooges (reissue) (16½ min.)	Sept. 3
4421	Super Wolf— Hugh Herbert (reissue) (16 min.)	Sept. 17
4402	Booty and the Beast— The Three Stooges (reissue) (16½ min.)	Oct. 15
4431	Fraidy Cat—Joe Besser (reissue) (16 min.)	Oct. 22
4422	A Fool And His Honey (16 min.) (Reissue)	Nov. 5
4441	Wonderful Gibraltar—Travel (18 min.)	Nov. 12
4403	Loose Loot—Three Stooges (16 min.)	Nov. 19
4432	The Champ Steps Out— (16½ min.) (Reissue)	Nov. 19
4423	Hooked and Rooked (16½ min.) (Reissue)	Dec. 10
4433	Dizzy Yardstick (16½ min.) (Reissue)	Dec. 24
4404	Tricky Dicks— Three Stooges (16 min.) (Reissue)	Jan. 7
4434	Innocently Guilty (16 min.) (Reissue)	Jan. 28

Metro-Goldwyn-Mayer—One Reel

(Editor's Note: The following Gold Medal Cartoons, all Technicolor reissues, comprise the 1959-60 schedule and are available for booking dates.)

W-161	Just Ducky (7 m.)	
W-163	Two Little Indians (7 m.)	
W-163	Life With Tom (8 m.)	
W-164	Puppy Tale (7 m.)	
W-165	Posse Cat (7 m.)	
W-166	Hic-Cup Pup (6 m.)	
W-167	Little School Mouse (7 m.)	
W-168	Baby Butch (8 m.)	
W-169	Three Little Pups (7 m.)	
W-170	Drag-Along Droopy (8 m.)	
W-171	Billy Boy (6 m.)	
W-172	Homesteader Droopy (8 m.)	
W-173	Half Pint Palomino (7 m.)	
W-174	Impossible Possium (7 m.)	
W-175	Sleepy Time Squirrel (7 m.)	
W-176	Bird-Brained Dog (7 m.)	

Paramount—One Reel

E19-1	Let's Stalk Spinach—Popeye (7 min.)	Sept. 4
E19-2	Punch and Judo—Popeye (6 min.)	Sept. 4
E19-3	Popeye's Pappy (7 min.)	Sept. 4
E19-4	Lunch with a Punch—Popeye (7 min.)	Sept. 4
E19-5	Swimmer Take All—Popeye (7 min.)	Sept. 4
E19-6	Friend or Phony—Popeye (7 min.)	Sept. 11
S19-1	Better Bait Than Never— Cartoon Champ. (7 min.)	Sept. 11
S19-2	Surf Bored—Cartoon Champ. (7 min.)	Sept. 11
S19-3	Huey's Ducky Daddy— Cartoon Champ. (7 min.)	Sept. 11
S19-4	The Seapreme Court— Cartoon Champ. (7 min.)	Sept. 11
S19-5	Crazy Town—Cartoon Champ. (7 min.)	Sept. 18
S19-6	Hair Today, Gone Tomorrow— Cartoon Champ. (7 min.)	Sept. 18
S19-7	Cage Fright—Cartoon Champ. (7 min.)	Sept. 18
S19-8	Pig-a-Boo—Cartoon Champ. (7 min.)	Sept. 18
S19-9	Frightday the 13th (7 min.)	Sept. 18
S19-10	True Boo (7 min.)	Sept. 25
S19-11	Northwest Mousie (7 min.)	Sept. 25
S19-12	Surf and Sound (7 min.)	Sept. 25
S19-13	Of Mice and Menace (7 min.)	Sept. 25
S19-14	Ship-a-Hooey (7 min.)	Sept. 25
M19-1	Mike the Masquerader— Modern Madcaps (6 min.)	Jan. 1
J19-1	The Boss is Always Right— Jeepers & Creepers (6 min.)	Jan. 15
P19-1	Be Mice to Cats—Noveltoon (6 min.)	Feb. 5
M19-2	Fiddle Faddle—Modern Madcaps (7 min.)	Feb. 26

Twentieth Century-Fox—One Reel

7904-6	Hawaii—Movietone (C'Scope)	Apr.
7904-8	The Flamboyant Arms— Terrytoon (C'Scope) (7 m.)	Apr.
7934-5	The Magic Slipper— Terrytoon (reissue) (7 m.)	Apr.
7905-5	Footie's Train Ride—Terrytoon (C'Scope)	May

1935-2 A Sleepless Night—

	Terrytoon (reissue) (7 m.)	May
7905-3	Movietone—CinemaScope	May
7906-1	Movietone—CinemaScope	June
7906-3	Gaston's Mama Lisa—Terrytoon (C'Scope)	June
7936-0	Foiling the Fox—Terrytoon (reissue)	June
7907-9	Movietone—CinemaScope	July
7907-1	The Minute and ½ Man— Terrytoon (C'Scope)	July
7937-8	How to Keep Cool—Terrytoon (reissue)	July
7908-7	Movietone—CinemaScope	Aug.
7908-9	The Fabulous Firework Family— Terrytoon (C'Scope)	Aug.
7938-6	Better Late than Never— Terrytoon (reissue)	Aug.
7909-7	Wild Life—Terrytoon (C'Scope)	Sept.
7910-5	Hashimoto-San—Terrytoon (C'Scope)	Oct.
7911-3	Creatures from Outer Space— Terrytoon (C'Scope)	Nov.
7912-1	The Leaky Faucet—Terrytoon (C'Scope)	Dec.

Universal—One Reel

4011	Kiddie League—Woody Woodpecker	Nov. 3
4071	The Irish In Me—Color Parade (9 min.)	Nov. 3
4031	Socco in Morocco— Woody Woodpecker (reissue)	Nov. 10
4012	Mouse Trapped	Dec. 8
4072	Honorable Myrtle—Color Parade (9 min.)	Dec. 15
4032	Alley to Bali—Color Cartune (reissue)	Dec. 29
4013	Billion-Dollar Boner—Woody Woodpecker	Jan. 5
4033	Under the Counterspy— Woody Woodpecker (reissue)	Jan. 26
4073	Fragrant Harbor—Color Parade (9 min.)	Jan. 26
4014	Witty Kitty—Cartune	Feb. 2
4034	Hot Rod Huckster—Cartune (Reissue)	Feb. 23
4015	Pistol Packin' Woodpecker—Cartune	Mar. 2
4074	Hi Colorado (C'Scope)	Mar. 9
4035	Real Gone Woody—Cartune (Reissue)	Mar. 23
4016	Heap Big Hepcat—Woody Woodpecker	Mar. 30
4075	Let's Talk Turkey—Color Parade (9 min.)	Apr. 20
4017	Ballyhooley—Woody Woodpecker	Apr. 20
4036	Convict Concerto—Cartune (Reissue)	Apr. 27
4018	How to Stuff a Woodpecker—Cartune	May 18
4076	Golden Peninsula—Color Parade (9 min.)	June 1
4019	Bats in the Belfry—Woody Woodpecker	July 15
4020	Woody's Ozarklark—Woody Woodpecker	July 13
4077	Tahiti Nui—Color Parade (9 min.)	July 13
4021	Fished Hooked—Cartune	Aug. 10
4078	Alaskan Adventure—Color Parade (9 min.)	Aug. 24
4022	Freeloading Feline—Cartune	Sept. 7
4023	Hunger Strife—Cartune	Oct. 5

Warner Bros.—One Reel

1959-1960

7306	A Bone for a Bone (Tech)— Blue Ribbon (7 m.)	Jan. 2
7705	Fastest With the Mostest (Tech)— L. T. (Roadrunner Coyote) (7 m.)	Jan. 9
7706	West of the Pesos (Tech)— M.M. (Speedy Gonzales) (7 min.)	Jan. 23
7307	The Prize Pest (Tech)— Blue Ribbon (7 min.)	Jan. 30
7503	Happy Holidays (Tech) Worldwide Adventure Special, Fabulous Vacation Reel	Feb. 6
7724	Horse Hare (Tech) L. T. Bugs Bunny Special (7 min.)	Feb. 13
7308	Twenty's S.O.S. (Tech) Blue Ribbon (7 m.)	Feb. 20
7707	Wild, Wild World (Tech) M.M. Laff-Getter Cartoon (7 min.)	Feb. 27
7002	Danger Is My Business (Tech) Worldwide Adventure Special	Mar. 5
7309	Lovelorn Leghorn (Tech) Blue Ribbon (7 min.)	Mar. 12
7708	Goldimouse and the Three Cats (Tech) L.T. (Sylvester Sr. & Jr.) (7 min.)	Mar. 19
7725	Person to Bunny (Tech) M.M. Bugs Bunny Special (7 min.)	Apr. 2
7310	Sleepy Time Possium (Tech) Blue Ribbon (7 min.)	Apr. 9
7504	Jungle Man Killers (Tech) Worldwide Adventure Special	Apr. 16
7709	Who Scent You (Tech) L.T. (Pepele Pew) (7 min.)	Apr. 23
7311	Cheese Chasers (Tech) Blue Ribbon (7 m.)	Apr. 30

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NATIONAL ALLIED POINTS TO ACTION BY "BEN-HUR" - DEPRIVED THEATRES

The restrictive release policy adopted for "Ben-Hur" has "provoked" exhibitors in some cities to "gang up" in exploiting an Italian film, "The Sword and the Cross," in opposition to the M-G-M picture, it was reported last week by the Emergency Defense Committee of Allied States Association of Motion Picture Exhibitors.

The EDC, in its Bulletin No. 18, said it had received tear sheets from Washington newspapers featuring large ads for "Sword" placed "immediately under or alongside the modest 'Ben-Hur' ad and overshadowing it." Thirty theatres — indoors and drive-ins — joined in the ads.

According to EDC, the "Sword" ads contain a picture of a chariot, drawn by four horses, "very much like the illustration used in the 'Ben-Hur' ads."

"It is not remarkable," the EDC bulletin stated, "that some exhibitors are playing and exploiting this Italian film. It may be their only way to keep their theatres open while their patrons are being lured from them through the aggressive 'Ben-Hur' tactics."

The EDC pointed out that patrons are urged to purchase tickets at drug stores and bus terminals and journey many miles to see the picture.

Concluded the bulletin, "At any rate, the mischief is now on foot and it would seem that the policy set by Paramount, with "The Ten Commandments," and now followed by Metro with respect to 'Ben-Hur,' has paved the way for many engagements for 'The Sword and the Cross,' chariot race and all. EDC can do no more than report the facts. The Ph.D.s can determine the underlying question of ethics."

Fred Schwartz and Arthur Sachson, president and general sales manager, respectively, of Valiant Films, distributor of "Sword," declared this week that they were "deeply disturbed" by "implications that 'The Sword and the Cross' is not being booked on its own merits." They held this is both "unfair and damaging to a film that has enjoyed terrific grosses and enviable public acceptance throughout the country."

Pointing out that one of the highlights of the film is a chariot race, the Valiant executives said that they do not intend to eliminate such art from the ads.

That at least 30 theatres in the Washington, D. C. area alone would resort to booking the Valiant film while "Ben-Hur" is playing first-run and, in addition, utilize imitative advertising is, as EDC puts it, ordinarily not cricket.

The action taken by these theatre owners is a significant indication of how far exhibitors will depart from normal policy if they consider themselves the objects of unjust discrimination.

Unless there is a policy change by M-G-M and other companies holding back features from a theatre while simultaneously condoning the solicitation of this same theatre's customers to see the film elsewhere, there is no reason to believe that the exhibitor practice described above will not become increasingly more common.

R. J. O'DONNELL MEMORIAL PLANNED; TO EXPAND WILL ROGERS HOSPITAL

The Will Rogers-R. J. O'Donnell Memorial Research Laboratories is the new name of the Will Rogers Memorial Hospital and Research Laboratories. A. Montague, president of the Saranac Lake, N. Y., institution, this week announced at a press conference a major expansion project as part of the 1960 Robert J. O'Donnell Memorial Year, commemorating the late president and board chairman.

A \$1,000,000 goal for Audience Collections and the 1960-61 Christmas Salute Drives was announced by finance chairman Eugene Picker to support the project, which calls for the enlargement of present laboratories to 10,000 square feet of space. Of the million, a minimum of \$500,000 will be needed for the laboratories, the remainder for regular hospital operational costs this year, Mr. Picker said.

Speaking of the need for the planned research in pulmonary and cardio-vascular diseases, Mr. Montague said that "we are reaching beyond the industry and show business to help all humanity."

Dr. Edgar Mayer, medical advisor to the hospital board, revealed that as part of the O'Donnell laboratories, a medical advisory group of 10 will be appointed to propose research projects and to hold regular seminars for the medical profession.

The hospital's purposes — "care, teaching and research" were also discussed by Dr. Mayer.

The O'Donnell Memorial plans were formulated by a committee comprising board members Arthur Mayer, chairman; and Mr. Montague, Samuel Rosen, Murray Weiss, Herman Robbins, Ned E. Depinct, Mr. Picker, Richard F. Walsh and J. E. Shugrue.

It was pointed out by Mr. Picker that 3,800 theatres participated in the Audience Collection last year which saw a record \$630,000 raised. The finance chairman said he hoped to double the number of theatres joining the collection drives this year.

Remembering that the Hospital treats members of the entire amusement industry and that its research findings are helping all of humanity, every exhibitor can do his share in "caring for his own" by giving unstinted support to the audience collection campaigns.

**"Wild River" with Montgomery Clift,
Lee Remick and Jo Van Fleet**

(20th Century-Fox, May; time, 110 min.)

A powerful prizeworthy drama loaded with human interest which will at the start of its release attract mainly the followers of noted producer-director Kazan and stars Clift and Remick, but which may snowball to further success by word-of-mouth. Set in the 1930's, the grim tale deals with the efforts of a young Tennessee Valley Authority executive to persuade an 80-year-old woman to sell her Tennessee River property to the Government in order for it to construct flood-controlling dams. The story also treats the young TVA official's attraction to the old woman's young granddaughter-widow and the effect of his Northern beliefs on the Southerners he meets. There is constant pinpointing throughout the film of the position of the Negro in the Southern economy. The serious Mr. Clift is convincing as the driving young TVA man. Lee Remick delivers a great portrayal of the young widow. As the proud octogenarian, Jo Van Fleet is perfect. Albert Salmi is outstanding as a belligerent farmer-gas station operator. Kazan's direction is brilliant. The color photography, offering fine footage of local scenery is very good:—

In 1933, the U.S. Congress authorized purchase of all land in the course of the Tennessee River, so that dams might be built to halt the devastation caused by flooding. Montgomery Clift arrives in Garthsville, Tenn., from Washington, representing the Tennessee Valley Authority, to persuade 80-year-old Jo Van Fleet to sell her Garth Island farm, the only holdout property in the valley. On his first visit, Jo ignores him as does Lee Remick, her 23-year-old granddaughter-widow, whose children are Jim, Jr., 7, and Barbara, 5. He meets the three Garth sons, James Westfield, J. C. Flippen and Joe John. The last throws him into the river. The next day Jo agrees to meet him. She still won't sell the land her husband cleared and prospered on. Clift talks with Lee, learns when her husband died four years ago she closed up her little white house, just across the river on the mainland. She takes Clift there, her first visit since her husband's death. She hopes to persuade Jo to live with her. Clift learns that Frank Overton has sought for two years to marry Lee. It is soon evident that she is falling in love with Clift. Clift's next move is to hire the eight Negroes who work Jo's farm and put them on TVA jobs. "Responsible citizens" advise Clift to work the whites and Negroes in separate gangs and to pay the Negroes their accustomed \$3 a day instead of the \$5 he plans to pay both them and the whites. He is told he will upset the local economy. Jo won't leave to live with Lee, who takes her children and returns to her mainland home. Lee tells Clift he needn't marry her, intimating a different arrangement. Clift is attracted physically but does not envisage marriage. Overton, Lee's suitor, meets Clift, who decides that Lee could do worse than Overton. Before leaving Clift at his hotel, Overton warns him a man is waiting for him. Clift says he will go up alone, finds farmer-gas station owner Albert Salmi, who tells Clift one of his Negroes left his farm to work on Clift's gang. He asks Clift for the money this has caused him, because when he brought the man back from Clift's gang, he beat him severely and had to hire another man while his was recovering. Clift refuses and Salmi beats him up and takes the money, but gives some money to Overton to buy Clift some wine. Drunk, Clift visits Jo, but does not convince her to move. Clift is being forced to have the U.S. Marshal evict her. Clift has developed a deep admiration for the old warrior, and refuses to accept her sons' offer to declare her no longer capable of her affairs. Later Lee asks Clift to take her and her children away with him when he leaves. While they are together a mob comes bringing Clift's packed luggage, and starts destroying the house and Clift's car. Salmi again beats up Clift, who is not afraid to fight him. Lee attacks Salmi. The sheriff finally breaks up the skirmish. Clift says he will finish his job before leaving town. Realizing his love for Lee, Clift marries her that night. The next day Jo is

evicted, sees her old house burned to the ground. She is taken to the new home Clift has found for her. But the following day, brokenhearted, she dies. Clift and his new family fly off together.

It was produced and directed by Elia Kazan. Paul Osborn wrote the screenplay based on two novels, "Mud on the Stars," by William Bradford Huie and "Dunbar's Cove," by Borden Deal.

Adults.

**"Hiroshima, Mon Amour" with
Emmanuelle Riva and Eiji Okada**

(Zenith Int'l, May; time, 88 min.)

Art theatres and other situations which can successfully play an extremely artistic, unusual adult film will see this Franco-Japanese production prove to be a solid attraction. Made by the best of France's New Wave, 37-year-old Alain Resnais, this finely wrought motion picture—a Cannes Festival winner last spring—deals with several subjects tied together by the lives of the two principal characters—a French actress and a Japanese architect. The film treats their two-day love affair; the A-bombing of Hiroshima, with actual newsreels shown of the horror that blanketed the city; the first love of the woman—a young German soldier occupying her town in World War II. It is not only an anti-war picture, but a strong pro-peace one. The only major fault of the production is the too repetitious dialogue. The direction is magnificent, with wonderful use of flashbacks, intercutting, and trick photography. The black-and-white lensing is of award-winning calibre:—

On the eve of her return to France, a Frenchwoman, Emmanuelle Riva, who is in Hiroshima to act in a strongly pro-peace film, meets Eiji Okada, a married Japanese architect, to whom she is immediately attracted. The opening sequence shows the lovers in bed embracing. Suddenly a bright and impalpable dust falls on the two bodies, covering and illuminating them. The evocation of horror has started. The lovers for a night remember the past—the past which still divides them. "I have seen everything in Hiroshima," says Emmanuelle. "You have seen nothing," answers Okada. She did not see the sun's heat fall upon the earth (the atom bomb) and 200,000 die or be crippled. At this point documentary films of A-bomb victims and the Hiroshima A-bomb museum are shown. The woman thinks of her love during the last war, a German soldier. She was a young girl in the French town of Nevers in love with a young man in an enemy uniform. After the Liberation she is dishonored. Her parents lock her up in a cellar, pretend to the world she is dead. Her grief is stronger than shame; her German had been killed. After 15 years, the tragedy returns to the surface because she loves a man, a former enemy, and because Hiroshima is a monument to war's shame and horror. It is the first time she has told the story. She never told it to her own husband. All night the Frenchwoman and the Japanese weigh the possibility of sharing a new life together. But both are married; tied to their children. Too many are involved. After she leaves his side, Okada visits the place where her movie is being filmed on location. Her role is completed and the couple stands together watching a sequence showing a parade for peace. The time draws near for her plane to take her back to France. "Oblivion starts in the eyes and then you can hear it in the voice," says the woman. Holding in her hands the face of a lover whose name she does not even know, she says: "Hiroshima will be your name. Hiroshima, mon amour."

It was produced and directed by Alain Resnais from a screenplay by Marguerite Duras.

Adults.

**"Strangers of Bombay" with Guy Rolfe,
Allan Cuthbertson and Andrew Cruickshank**

(Columbia, May; time, 81 min.)

Based on the crimes of an actual religious cult which murdered in the name of its goddess, this British-made

horror-adventure produced by Hammer Films represents a good entry in its category. The atmosphere of India in the 1820's is recreated expertly, and there are such varied grisly ingredients as eye-gouging, severed hands and mongoose-cobra fights which should please the customer seeking this type of thrill. Guy Rolfe performs convincingly as the captain serving the British East India Company who is dedicated to wiping out the gang of fanatic stranglers. Direction and black-and-white photography are adequate:—

During the 1820's in India, there existed a religious murder cult, the Thugs, who in a quarter of a century murdered a million people. Andrew Cruickshank, a colonel of the British East India Company calls a meeting of businessmen, their spokesman being an Indian, Marne Maitland. The group complains about entire caravans disappearing. Unless protection comes, they threaten to stop paying taxes. Guy Rolfe, a captain and Cruickshank's second in command, is assigned to investigate. A half-caste lieutenant, Paul Stassine, works with him. Rolfe's wife, Jan Holden, reminds her husband he has sent a letter of resignation to London. He sends a servant, Tutto Lemko, to intercept the missive. While escorting Allan Cuthbertson, a newly arrived captain, to the barracks, Rolfe sees two Thugs attacking six travelers. The Thugs are captured. Meanwhile, Cuthbertson, whose family are friends of the colonel's, is assigned to head the investigation. Rolfe, an expert on India, is unhappy. When Rolfe is beaten up by two Thugs, Cuthbertson scoffs at his story. Later, the severed hand of servant Lemko is hurled through Rolfe's window. Rolfe, unable to get Cruickshank's approval to hunt for the butchers, quits the company. While on a tiger hunt with his neighbor, Rolfe comes across buried corpses of murdered people, all with broken neck bones. Cuthbertson says its only a cemetery. When another Thug is captured, we learn that half-caste Stassine is a Thug. While following three Thugs, Rolfe, with his pet mongoose, is captured. High priest George Pastell has a cobra released near Rolfe, who is tied to stakes on the ground. When the mongoose kills the snake just in time, the high priest, convinced that the mongoose and the snake's death bode evil tidings from goddess Kali, frees Rolfe. The Indian business leader meanwhile has been revealed as a Thug. Rolfe forestalls an attempt on his life, but his neighbor is killed. A huge caravan, commanded by Cuthbertson is infiltrated by the Thugs, who during the night strangle the caravan members. Later Cuthbertson and his three remaining Sepoy troops are also killed. When Stassine attempts to slay Rolfe, he himself is killed. Rolfe discovers the Thug camp, finds the mutilated body of his servant. He is taken prisoner. When ordered to throw Rolfe onto a burning funeral pyre, a Thug, David Spencer, sees Rolfe wearing his dead servant's pendant. Spencer is the late servant's brother. Hypnotized, he frees Rolfe who hurls the high priest onto the flaming pyre. Rolfe escapes with Spencer. He finds Cruickshank dining with Indian leader Maitland and another native, whom Spencer identifies as a Thug. Maitland knifes the native to silence him, betraying himself. Cruickshank promises Rolfe a promotion; assigns him the task of riding India of the Thugs.

Michael Carreras was executive producer; Anthony Hinds, producer. Terence Fisher directed from a screenplay by David Z. Goodman.

Not for children.

"Strangers When We Meet" with Kirk Douglas, Kim Novak, Ernie Kovacs and Barbara Rush

(Columbia, July; time, 117 min.)

Box-office success should be achieved by this provocative drama, centering mainly around an affair between a married architect and his neighbor's wife in California suburbia. Filmed in CinemaScope and Eastman Color, and moving at leisurely pace, it has to its credit the following: three good marquee names—Douglas, Novak and Kovacs; its source, a stirring novel by Evan Hunter of "Blackboard Jungle" fame; and its setting, Bel Air, Calif., today; plus

an estimated \$6.5 million cooperative promotion Columbia has lined up with more than 21 home-building corporations, calling for, among other things, a series of ads in national and special readership publications. Kirk Douglas renders a strong characterization of the architect. Kim Novak offers one of her best performances to date, while Ernie Kovacs is superb as an author who displays a wide range of emotions. Barbara Rush is very good as Douglas' wife. Walter Matthau gives a creditable enactment of a neighbor who admonishes Douglas for his behavior, but attempts to seduce the man's wife. Direction and photography are first class:—

Kirk Douglas, an idealistic architect with a beautiful wife, Barbara Rush, and two boys, Ray Farrell and Doug Holmes, falls in love with lovely neighbor, Kim Novak. Kim, who has a son, Timmy Molina, is unhappy in her marriage with John Bryant. She also is at odds with her mother, Virginia Bruce, because of a romantic interlude in the mother's past. Douglas is commissioned by novelist Ernie Kovacs to build a mountain-top house. Kovacs' lovely lady friends include Sue Anne Langdon, Nancy Kovack and Donna Douglas. As construction on the house progresses, so does the romance between architect Douglas and Kim. One night at a motel rendezvous, Kim is accosted by a man, Bob Sampson. After knocking him down, Douglas learns from Kim that she once had an affair with him. This annoys Douglas, but their quarrel is short-lived. Believing Douglas to be troubled from his work, his wife, Barbara, gives a party at their home for some friends, including Walter Matthau, his wife and Kim and her husband. Matthau lets Douglas know that he is aware of the architect's affair with Kim. Meanwhile, Douglas is offered by Kent Smith a dream opportunity—a five-year job, building a city in Hawaii. Not telling Kim of the offer, Douglas realizes he now must make a big decision. Later he discusses with Kim the possibility of bringing their love out into the open and starting new with each other. Kim "wants things to stay as they are." That day, Matthau visits Barbara and tries to seduce her, but Barbara repulses him. Douglas returns home in time to see him fleeing from the house, gets the story from Eve, and goes after Matthau, knocking him down. But Matthau says: "Tell me how I'm any different from you!" Returning home, Douglas is accused by Barbara of having another love. Then she tells him to leave the house. In a quieter moment she begs Douglas to find his love for her anew, and stay with his family. Douglas meets Kim for a final rendezvous at Kovacs' now finished home. He tells Kim he has decided to go to Hawaii. Kim walks out of his life, a sad person seeking happiness elsewhere.

Produced and directed by Richard Quine. Evan Hunter wrote the screenplay based on his novel.

Adults.

"The Electronic Monster" with Rod Cameron and Mary Murphy

(Columbia, May; time, 72 min.)

Scarcely departing from the ordinary formula, this grim science-fiction programmer just manages to hold the viewer's interest. Rod Cameron is properly daring as the insurance investigator looking into the death of a film star, the actor's publicist and others slain at the hands of an avaricious man who uses a new but unproven electronic tranquilizing discovery for his own financial benefit. The direction and black-and-white cinematography are adequate:—

Insurance investigator Rod Cameron is sent to Europe to look into the mysterious death of Clark Denver, a famous film star. Cameron learns that Denver, up to the time of his death, had been attending a certain psychiatric clinic. Cameron visits the clinic and is surprised to find his ex-fiancee, Mary Murphy, on an errand there. Mary tells Cameron the clinic is owned by Peter Illing, whom she hopes to marry soon. Cameron questions Mary about her work, but she scoffs at the idea that Denver's death was in any way connected with the clinic. The late star's publicity

(continued on next page)

(continued from page 87)

agent, Larry Cross, also suspicious about the clinic, tells Cameron that two or three of its clientele have died in peculiar circumstances. Soon afterwards, Cross is found slain. Cameron revisits the clinic and questions the chief doctor, Meredith Edwards, regarding the type of treatment given to the patients. Edwards reluctantly informs him that it is a form of electronic hypnosis to relax the minds of neurotics who during the treatment have fantastic dreams about another world. Mary is but one of many dancers and actors who perform scenes at Illing's studio — scenes which are taped. The clinic patients receive their dreams via impulses from the tapes. Cameron tells Edwards of his suspicions and the latter is genuinely disturbed to think that his treatment might be fatal in some cases. Edwards pleads with Illing to close the clinic while he carries out further research. Illing refuses and blackmails Edwards into carrying on working. Edward's wife, Kay Callard, realizing something is amiss, goes to see Illing, who after an argument with her, has her killed by one of his henchmen. Illing is using Edward's treatment to give him control of his clients' minds and therefore their money. When Edwards hears that Illing has murdered his wife, he rebels and aids Cameron in raiding the clinic, which is loaded with patients. Illing is killed by Edwards, who dies in the resulting fire which finishes destroying all the lethal electronic equipment.

Produced by Alec C. Snowden, it was directed by Montgomery Tully from a screenplay by Charles Eric Maine. Additional dialogue was by J. MacLaren-Ross.

Not for children.

"Michael Strogoff" with Curt Jurgens and Genevieve Page

(Continental; May; time, 115 min.)

A major-budgeted patron-satisfying CinemaScope and color version of Jules Verne's famed mid-19th century novel "Michael Strogoff." The well-dubbed Franco-Italian-Yugoslav co-production concerns the adventurous courier officer of the Czar who, accompanied by a beautiful woman, carries a vital message amid a Tartar onslaught 4,000 miles to Siberia. The Hollywood International feature, produced by Gaston Hakim, serves up, in generous quantities, action, romance, suspense, intrigue, pageantry, and human interest. The big picture also has utilized a large number of Marshal Tito's Yugoslav cavalry. Kurt Jurgens is very successful in his delineation of the title role and Genevieve Page offers a sympathetic enactment of the brave woman who falls in love with him. Direction is top-notch and the color photography, featuring along with the action, some highly picturesque outdoor scenes, is excellent:—

It is summer in the 19th century. Curt Jurgens, a Siberian captain of the Imperial Messenger Corps, leaves Moscow on a perilous journey for the Czar. He is to advise the Grand Duke, Jacques Dacqmine, that reinforcements were being sent to him at Irkutsk to defeat the Tartars surrounding him. Jurgens assumes the identity of Nicholas Korpanoff, a cloth merchant. He is forced to accept the company of Genevieve Page on the trip. She poses as his wife only on the promise that her banished father will be free to return to Russia. Henri Ogareff, a former Imperial Army Colonel, now leads the Tartar uprisings. Guessing that the Czar will try to notify the Grand Duke, Nassiet alerts his spies to watch out for this courier. Silvia Koscina, a gypsy traveling the same route as Jurgens, is suspicious of him and reports him to Nassiet. Two journalists, Jean Paredes, an Englishman, and Gerard Buhr, a Frenchman, are covering the revolt. When their carriage falls into a ravine, Jurgens allows them to join him. Hostile tribesmen prevent their crossing the river Irtych. Jurgens, who has fallen in love with Genevieve, entrusts her to the journalists and goes on by himself. He succeeds in guiding a barge down the rain-swollen river and joins fleeing refugees. At a rest camp his mother, Sylvie, sees him and rushes to him. He

denies knowing her, but his mother is watched by gypsy Silvia, who tells the Tartar chief, Inkijinoff. Jurgens is arrested. Inkijinoff's favorite, Francoise Fabian, who hates him, hears the Tartar chief and Nassiet plotting against Jurgens. Rounding up all the refugees, Jurgens' mother is made to stand on a platform. She is threatened with a beating to death if her son does not step forward and identify himself. After a few strokes of the lash, Jurgens rushes forward. Nassiet takes Jurgens' sealed message from him and commands Jurgens be blinded with a red-hot sabre. Meanwhile Genevieve has been captured by the Tartars. She has to watch Jurgens being blinded. She becomes his eyes, and when some prisoners help him to escape, she leads him the rest of the journey to the Grand Duke. Meanwhile, Nassiet, with the Czar's message, presents himself to the Grand Duke as Jurgens, planning to assassinate him and overthrow the stronghold. Jurgens appears, his vision restored, and tricks Nassiet into revealing his identity. It seems that Francoise had bribed the man who was to blind Jurgens not to press the sabre against his eyes. Jurgens now leads a plan to use fire to rout the Tartars. He is rewarded, and the Czar and the Grand Duke assure him of a brilliant future. Jurgens asks Genevieve to become his real wife.

John Spigler was executive producer. Carmine Gallone directed. The English adaptation of Jules Verne's novel, "Michael Strogoff," was by William De Dane Lea. Dialogue was written by Nian Maguire.

Family.

ONLY 40 FILMS STARTED IN 1960; SHORTAGE SAID WORSENING

Only 40 productions were placed before the cameras by the majors from January 1 to May 15, compared to 58 in the same period a year ago and 94 in 1958, according to the current Theatre Owners of America membership bulletin.

The TOA warned exhibitors that the "product squeeze" promises to get worse before it improves and that if there is to be any relief, "exhibitors must create their own help."

The statistics, said the TOA bulletin, "dramatically illustrate both the effect of the 33-day Actors strike and the reduction in production now virtually a policy of all major companies. The association sees the "squeeze" as the leading exhibitor problem.

"The only numerical relief, but of questionable quality relief, will be the continuance by the majors of buying foreign-made films to pad out their release schedules."

Asserted the bulletin, "While our projection of actual releases of new films by the major companies for the balance of 1960 indicates we can count on some 200 films, but not much more than last year's 224, the greatly reduced production activity portends leaner releases six months and a year from now."

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TELEMETER SETS "MINIMUM CONFLICT" AREA 2-3 MILES FROM THEATRES

How long does it take an auto or bus to travel two or three miles on a good California road? How many patrons travel at least that distance to their nearest four-wall theatre, not even to mention drive-ins?

Last week, Paul MacNamara, International Telemeter vice-president, told a trade journalist that his Paramount Pictures-owned company is making surveys wherever there is no theatre within two or three miles. Mr. MacNamara added that Telemeter would go where there is a minimum of conflict with theatres.

At least the Telemeter executive admits his toll system does represent a conflict.

If most exhibitors in small towns do not consider folks living within two or three miles from their theatres as being just a hoot 'n' a holler away, we would be very surprised.

Perhaps Telemeter should revise its position on what really represents a minimal conflict distance from theatres. Many theatremen would be quick to say the moon might be a safe place for toll-TV if they didn't know that some of their colleagues were making plans to open theatres there.

PITTSBURGH AREA THEATREMEN OKAY MARCUS MERCHANDISING PLAN

Unanimous approval of the Marcus Picture Merchandising Plan, successfully adopted in Wisconsin, was voted last week by one of the largest meetings of exhibitors ever held in the Pittsburgh area.

A spirited two-hour presentation of the area plan for merchandising pictures was made by Ben Marcus of Milwaukee. Every large circuit operating in Western Pennsylvania and scores of independents attended the meeting, which was held under the sponsorship of the Council of Motion Picture Organizations.

Details of the plan's operation in the Pittsburgh Area are to be worked out.

Mr. Marcus explained that the Plan required the cooperation of all exhibitors in the area and that the results in Wisconsin demonstrated that both first and subsequent run houses benefitted from the campaign. He produced figure which showed that pictures receiving low grosses in areas where they were given normal publicity and promotion had piled up big grosses under the saturation publicity treatment given in Wisconsin, and had actually outgrossed outstanding pictures previously played in the same theatres. A booklet, prepared by COMPO, describing the results of these individual operations, was distributed at the meeting.

Mr. Marcus explained that the costs of the promotion, shared by exhibitors and the distributor of the

picture selected, were relatively small for the individual theatre. In some areas, TV, radio and newspapers were used, in others only one or two of these media.

To obtain the maximum benefits of this plan, Mr. Marcus noted, it should be a continuing campaign with institutional publicity to encourage theatre-going interspersed with individual picture promotion.

At a time when there are great numbers of reports of theatre men combatting the product shortage by producing films themselves, the approval in Pittsburgh of the Marcus Plan is believed to be of the utmost importance.

It does not matter how many pictures exhibitors produce—if they ever get past the talking phase of the operation—if the released features are not made known to the public in a grand manner as called for by the Marcus Plan.

Too many good films fly past the public today without being properly heralded. It is strongly hoped that all exhibitors will soon adopt the Marcus Plan in their areas.

DETROIT EXHIBITORS IMPROVE NEWSPAPER AD STATUS

Exhibitors in Detroit have conducted two successful battles with that city's newspapers in connection with advertising rates and alphabetical theatre listings.

Impressed by the arguments and strength displayed by a five-man delegation of theatre owners, the Detroit Free Press agreed to raise its directory advertising rates to 67½ cents per line, instead of 75 cents as the newspaper had planned. Only last October the paper had increased its rates from 45 cents to 60 cents per line.

The theatre operators explained that the rapid rate raises would price the Free Press out of their ad budgets. A pact was reached calling for no further increases for six months.

Exhibitors meeting with newspaper executives included Sam Barrett of Cooperative Theatres of Michigan; Irving Goldberg of Community Theatres; Milton H. London, president, Alleid Theatres of Michigan; Alden Smith of Cooperative, and William M. Wetsman, W & W Theatres.

In another phase of the Detroit exhibitors' activities, Allied Theatres of Michigan is responsible for the resumption of straight alphabetical listing of directory-type advertising by the News and Free Press.

Approximately a year ago the two newspapers introduced a plan to break away from the customary alphabetical listing and began dividing theatres into five groups—downtown, east of Woodward, west of Woodward, north of Eight Mile Road, and drive-

(Continued on back page)

**"Next To No Time" with Kenneth More,
Betsy Drake and Roland Culver**

(*Show Corp., May; time, 93 min.*)

A light and pleasant but only sporadically funny British-made comedy boasting the names of Kenneth More ("Flame Over India") and America's Betsy Drake. Filmed in Eastman Color, the plot revolves about a brainy but bashful English engineer who, aided by an American actress, tries to close a deal with a crafty tycoon while aboard the S.S. Queen Elizabeth. More outdoes the uneven script with a wonderful characterization of the engineer. Miss Drake is very believable in her role of the movie star. Roland Culver as the tycoon and John Welsh as the bartender render excellent stints. Direction is fine and the photography is satisfactory:—

Kenneth More, a shy but brilliant British planning engineer, bids goodbye to Shandra Walden, his airline hostess girl friend, and boards the "world's largest luxury liner," the S.S. Queen Elizabeth, bound for America. More is on orders from his company to win a contract—and financing for his money-saving automation plan—from one of the ship's passengers, Roland Culver, a disagreeable, wily tycoon. More's employer is unable to accompany him, and More, who deals better with projects than people, must come through in order to save his new system from being scrapped. Aiding More is a lovely and intelligent American actress, Betsy Drake, and John Welsh, the Elizabeth's bartender, who points out to More that the hour the ship "loses" each midnight of the Atlantic crossing is "a no time," a bewitching hour. Thus, during these 60 minutes More becomes another person—a bold, suave gentleman. He enlivens the shipboard atmosphere by doing a fiery flamenco dance with Betsy, acting as a laugh-provoking auctioneer for a charity, and making merry in general. Betsy wins him an introduction with Culver, who is interested in his plan, but wants to do business with a rival firm. In 24 hours, More cakes a scale model of the new system, and improves it to meet Culver's needs. Finally with the aid of Betsy, her motion picture friends and a phone call from his employer, More closes the deal. Betsy meanwhile has accepted the long-time proposal of marriage from her director, Patrick Barr. More finds Shandra waiting for him in New York.

Produced by Albert Fennell, it was directed by Henry Cornelius from his screenplay adapted from Paul Gallico's short story "The Enchanted Hour."

Family.

**"Dreams" ("Kvinnodrom") with
Harriet Anderson, Eva Dahlbeck and
Gunnar Bjornstrand**

(*Janus, June; time, 86 min.*)

A 1955 Ingmar Bergman feature which tells its story straightforward and sensitively without use of the symbolism that is ever present in the Swedish movie-maker's later and more important productions. This is a simple but gripping tale revolving about two women, the blonde, mature operator of a fashion model agency and her foremost model. The agency owner, expertly played by Eva Dahlbeck, attempts to renew her affair with a married man, while her young employee, angry at her suitor, almost becomes the mistress of an aging consul. Presented with English

subtitles, the direction and photography are outstanding:—

Eva Dahlbeck, owner of a model agency in Stockholm, is carrying the torch for her ex-lover, a married man. She is about to take her most popular model, Harriet Anderson, to Gothenberg, to photograph a new collection of fashions. Eva once lived in Gothenberg, where her former boy friend, Ulf Palme, still resides with his wife and children. Just before her departure, Harriet has a heated argument with her finance, Sven Lindberg, who wants her not to make the trip, but to stay with him. He accuses her of being interested only in clothes and money. Upset by her spat with Palme, Harriet rouses the interest of the aging consul in Gothenberg, Gunnar Bjornstrand, who sees in her a striking resemblance to his wife, now in a mental institution, when the two were first married. After Harriet is fired by Eva for being late, the consul buys Harriet some expensive clothing and jewelry, and the two go on a roller coaster and other rides in an amusement park, spending a strenuously exciting day together. Their enjoyment is shattered by the arrival of the consul's daughter, Kerstin Hedebey, a rapacious creature who ruthlessly exposes her father's egotism. Harriet leaves the clothes and jewelry behind, and runs from the house. Meanwhile, Eva has arranged a rendezvous in her hotel room with ex-lover Palme. He reluctantly visits her, and they are making plans to resume their relationship after a seven month lapse when Palme's wife, Inga Landgre, arrives to face them. She proves conclusively to Eva that Palme is a weakling and a coward. Eva consoles Harriet and they return to Stockholm where Harriet's fiancé is waiting for her.

It was written and directed by Ingmar Bergman. Adults.

**"Walk Like a Dragon" with Jack Lord,
Nobu McCarthy and James Shigeta**

(*Paramount, June; time, 95 min.*)

Created by producer-director-writer James Clavell ("Five Gates To Hell"), this unusual program melodrama, in addition to an attention-holding story packs a powerful message—that slavery of the body or mind has no place in the United States. The romance and action-filled plot, set in California in the late 19th century, concerns the love for two men—an adventurous white American and a young Chinese—for a Chinese slave girl. Nobu McCarthy ("Wake Me When It's Over") is convincing as the innocent Oriental beauty. Jack Lord is fine as the daring Westerner who risks facing the town's wrath to win the hand of a Chinese. James Shigeta gives a powerful performance as the educated young Chinese who won't accept second class citizenship. As a Scriptures-quoting gunslinger, singer-actor Mel Tormé, who composed and sings the title song, provides another marquee name of some value. Black-and-white photography is adequate:—

Shocked when he sees a lovely Chinese girl, Nobu McCarthy, being sold into prostitution in a San Francisco slave market, Jack Lord buys her to set her free. He finds she has nowhere to go and takes her to his home in Jerico. Accompanying them is a young Chinese immigrant, James Shigeta, who speaks perfect English taught at a China mission. Shigeta goes to work for Benson Fong, a laundryman in the mining

town, who speaks pidgin English rather than arouse the ire of the prejudiced citizens. Lord and Shigeta clash—Lord feels Chinese are inferior and Shigeta resents his countrymen having to grovel in front of white men. Their antagonism grows as both discover they desire Nobu. The strange triangle has violent repercussions in Jerico. Lord's mother, Josephine Hutchinson, refuses to let her son keep Nobu as a mistress, so Lord announces he will marry her. He tries to get the citizens to accept her as an equal, but they refuse. Afraid of his prowess with a gun, they start to destroy his freight line business. Lilyan Chauvin, owner of the gambling hall and Lord's girl friend before he met Nobu, also turns against him. Shigeta pays Mel Torme, a gunfighter known as The Deacon, to teach him to be the fastest draw in town. He unintentionally causes a showdown with Torme and outshoots him in a fair fight. When Shigeta challenges Lord to a gun duel, Nobu steps between them. Shigeta orders her to cut his pigtail, thus illustrating his break with ancient customs of servitude. Now he will "walk like a dragon." Lord reiterates his love. Nobu chooses Shigeta and they walk off together.

It was produced and directed by James Clavell from a screenplay he co-authored with Daniel Mainwaring. Family.

"The Music Box Kid" with Ronald Foster, Luana Patten and Grant Richards

(United Artists, June; time, 74 min.)

Presented in semi-documentary style — narration accompanies the action—and said to be based on true events, this little melodrama about a rising young New York mad gangster-killer who starts a murder-for-hire organization is strictly a routine bottom-of-the-bill entry. Ronald Foster and Luana Patten, the latter in the current "Home From the Hill," do little to rise above the undistinguished script. There is enough shooting, however, to please the gangster film fan. No comic relief is present. Direction is weak while the photography is adequate:—

The setting is the borough of The Bronx in New York City during the Roaring Twenties and the following decade. Ron Foster, a 21-year-old almost Jekyll and Hyde character is married to beautiful Luana Patten. He poses as an insurance salesman, but unknown to Luana, he heads the dreaded Discipline and Execution Squad for gang-boss Grant Richards. His fellow hoodlums consider Foster an insane killer. Ambitious Foster quits the Richards mob to form his own gang and sell his services as a murderer. He is an expert with a submachine gun carried in a "music box." Finally when he turns against his gang leader clients, they unite to liquidate him. A vicious gang war erupts between the organized gangs headed by Richards, Bernie Fein, Carl Milletaire and the Foster mob. This development causes Crime Commissioner Carleton Young to start an all-out anti-crime war. Foster plans to kill Young. Luana overhears the plot and finally decides to inform on her husband who has threatened the life of her pastor and her father if she told on him. Now she calls the clergyman, Dayton Lummis, who notifies the police. In a savage gun-battle in the Monterey Hotel lobby, most of the gang is killed. Foster is machine-gunned to death in a telephone booth on his 23rd birthday, unaware that his wife was expecting a child. Today Foster's son

is a pastor of one of New York's finest churches.

It was produced by Robert E. Kent and directed by Edward L. Cahn from a screenplay by Herbert Abbot Spiro. Not for children.

"And Quiet Flows The Don" with Ellina Bystritskaya and Pyotr Glebov

(United Artists, May; time, 107 min.)

Because this U.S.-U.S.S.R. Cultural Exchange Program feature is the first of a trilogy the Russians have based on the famed lengthy novel of Mikhail Sholokhov, the story, although absorbing, may seem fragmentary throughout. Filmed in beautiful color and carrying adequate English subtitles, the plot, set among the Don Cossacks before World War I and the Revolution, centers chiefly about the love life and military exploits of a fiery young Cossack. The amorous sequences include his seduction of a married woman, his father's choosing a bride for him, his running off with and finally marrying the same adulteress and his return to his wife after his first love proves unfaithful. There is some reference to Karl Marx. Ellina Bystritskaya, the buxom lovely who leaves her husband for a fiery young Cossack, and Pyotr Globov, the young man, give very competent performances. The local color is well presented and the scenes range from lovers embraces to a joyous wedding to charging lancers. Production values and direction are fine. The photography is very good:—

It is before World War I in Russia. In a village near the Don River, the Cossacks are making ready to leave for summer camp. Danilo Ilchenko, an old Cossack, has come to say goodbye to his son, Nikolai Smirnov. His other son, handsome Pyotr Glebov, too young to go with the men, casts wanton glances at Ellina Bystritskaya, the pretty wife of a neighbor who has left for camp. Later she yields to his caresses. Rumor of their love affair spreads throughout the town, reaches the ears of old Ilchenko. Indignant, Ilchenko chastises the youth the old-fashioned way, but Glebov disobeys his father and continues to see Ellina. When her husband, Alexander Blagovestov, returns from camp, he beats her savagely. Glebov throws himself upon him, but the villagers break up the fight. Ilchenko, to end the affair, marries his son off to pretty Zinaida Kirienko. Glebov does not dare deny his father's wish, but the newly wed couple is unhappy. Zinaida realizes her husband cares only for Ellina. After a quarrel with his father, Glebov moves from the village. Ellina leaves her husband to accompany him. The two settle at the estate of the Cossack General Listnitsky, where Glebov is a groom. Zinaida attempts suicide, but manages only to deform her neck. Soon Ellina has a daughter. Glebov is called up for service with a Cossack regiment. Soon the first World War breaks out. Glebov proves to be a brave soldier, but he hates war. On furlough, after being wounded, Glebov returns to the Listnitsky estate to find that his daughter has died and that his wife has been unfaithful to him with Listnitsky's son, the Cossack officer Igor Dmitriev. Glebov lashes the man's face with a whip and leaves the estate and his wife to return to his father's home, where his faithful wife, Zinaida, awaits him.

Sergei Gerasimov directed from his own screenplay based on Mikhail Sholokhov's epic novel.

Adults.

DETROIT EXHIBITORS IMPROVE NEWSPAPER AD STATUS

(Continued from front page)

ins. This was supposed to facilitate the readers' finding a given theatre.

Although doubtful, the exhibitors gave it a trial, but it failed to be successful.

Mr. London said that "the customers were confused. They couldn't find specific theaters, especially those on the border lines of the four geographical divisions, and thought the theatres had ceased advertising."

"In addition, Detroit is a city on wheels. No theatre is like a corner drug store any more. People drive to a local theatre wherever it is located."

Michigan Allied surveyed the 74 theatres involved, receiving responses from all but four of them. The replies ran 10 to one against the regional breakdown idea.

Allied then took its statistics to the newspapers and won a change in listings. Under the new setup, all neighborhood theatres will be listed in one alphabetical sequence. It was believed preferable, however, to retain the separate listings for downtown and for drive-in theatres.

The Times, which never altered its directory practice, continues to list all situations in a single listing, including the downtown and drive-in theatres.

The excellent concessions won from the Detroit dailies by that city's exhibitors represents another fine example of the results that can be obtained when exhibitors unite to battle a mutual problem.

PARAMOUNT HIDES "PSYCHO," HOW TO WIN FRIENDS . . .

Paramount Pictures explains the absence of screenings on "Psycho" — even for exhibitors — as a basic part of its promotion on the picture, designed to arouse public curiosity.

Who can help launch a film better than an exhibitor who has seen it? Paramount's excuse can only make theatremen suspicious of the hidden feature's merits.

Furthermore, it is understood that Paramount will not screen the film for trade reviewers before it opens at a theatre. Under such conditions even the fairest of critics will have trouble viewing the film objectively.

AD FILMS: PLAY FOR PAY

Although the United States Steel-produced film, "Rhapsody in Steel," may be a fine entertainment, theatres should receive payment to play it.

Despite its wrappings, the picture remains an ad for a giant corporation which realizes the importance of advertising and is accustomed to remunerating its advertising media.

The motion picture theatre is considered an ideal ad medium because it offers a "captive audience" of consumers. Certainly the exhibitor playing "Rhapsody in Steel" can use this extra income.

APRIL ATTENDANCE UP 5%

Theatre attendance nationally—down in March—climbed during April to run ahead of the same month last year by approximately five per cent, it was reported by Albert Sindlinger of Sindlinger & Co., research firm.

"Platinum High School" with Mickey Rooney, Terry Moore, Dan Duryea and Yvette Mimieux

(M-G-M, May; time, 93 min.)

An extremely unpleasant but suspenseful action programmer about an island military academy for delinquent sons of wealthy families. The viewer is interested from the opening sequence when Mickey Rooney, an engineer, encounters difficulty renting a boat to the island. It is some time before we learn what is on the island and the purpose of Rooney's visit—to investigate the death of his son. Rooney is in top form as the repenting and brave father. Dan Duryea gives a believable delineation of the academy's ruthless commanding officer. Terry Moore ably portrays a hardened secretary. The presence as bit players of singers Conway Twitty and Jimmy Boyd may be meaningful marquee aids in some situations. The direction of the Albert Zugsmith Production-Fryman Enterprises joint venture is satisfactory as is the black-and-white cinematography:—

At a California yacht harbor, well-dressed Mickey Rooney, an American engineer just back from a job in Pakistan, has trouble renting a boat to Sabre Island. He tricks one owner into renting him his craft and makes it to the island. Rooney is investigating his son's death at the island's school, which we learn is the most expensive military academy in the world, catering to hardened delinquents. At times, however, a good boy is sent their by his rich family by mistake. Rooney and his wife are divorced. Dan Duryea, a retired Marine major, is the school's commandant. Neither Duryea, nor his voluptuous secretary, Terry Moore, are cooperative with Rooney. He is told his son was killed in an accident. Terry accuses Rooney of being an indifferent father. Rooney is kept from seeing his son's former roommate, Warren Berlinger, in private. Also giving Rooney the run around are "students" Conway Twitty, Jimmy Boyd and Harold Lloyd, Jr. Rooney lodges over the general store managed by deaf-and-dumb Jack Carr and his beautiful young daughter, Yvette Mimieux. Next Rooney steals a boat to visit his son's grave on an adjoining island. Before he leaves, a cannonball just misses him and on his return, bullets rip the side of his boat. Back on Sabre island his son's roommate and luncheonette-saloon operator Elisha Cook, Jr., give Rooney some information which makes him realize his son was a good boy and that he probably died during a hazing ceremony. Suddenly Terry warms up to Rooney, but she is later persuaded to kill him by Duryea, who goads instructors Richard Jaeckel and Christopher Dark, ex-Marines, to kill Rooney in a fight with unloaded rifles. Rooney proves to be an ex-Marine himself, and knocks out the two men. While pursuing Rooney, Terry is the victim of a shark and Duryea's boat burns and sinks. Rooney plans to adopt Berlinger, an orphan, and the two leave the island.

It was produced by Red Doff and directed by Charles Haas from Robert Smith's screenplay based on a story by Howard Breslin.

Not for children.

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WHY PAY-TV FOR THE "UNTAPPED" WHEN THEATRES SUPPORT MAJORS?

Barney Balaban, Paramount Pictures president, at the company's annual stockholder meeting this Tuesday commented at length on fee-TV and revealed some statistics about the International Telemeter now in operation in Etobicoke, a Toronto suburb.

Mr. Balaban made the following observations:

"There can be no doubt about the public acceptance of the principle of pay-television.

"A top Canadian research firm found that in 32 per cent of the homes, the adults had not been to a motion picture for at least a year. These can safely be called non-movie-goers.

"The average dollar expenditures per family for motion pictures on Telemeter by these non-movie-goers was almost at the same level of Telemeter movie viewing as for those families who attended motion picture theatres with varying frequency.

"Famous Players has been unable to discern any adverse effect by Telemeter viewing on local theatre attendance — indicating that Telemeter movie viewing is a supplement to theatre attendance.

"Telemeter families whose adults have not attended motion picture theatres for more than a year are spending very substantially more per family on motion picture viewing on Telemeter than the average American and Canadian family spends at motion picture theatres.

"A broader indication of the potential expansion of the motion picture market through Telemeter can be seen by examining the percentage of subscribers who purchased given pictures. Some examples:

"Anatomy of a Murder," one week after all theatrical runs, 23% of the subscribers. "Ask Any Girls," after all theatrical runs, 37%; "Cash McCall," simultaneously with second run, 23%; "F.B.I. Story," one week after all theatrical runs, 25%; "Gigi," after all theatrical runs, 30%; "Mating Game," after all theatrical runs, 33%; "North By Northwest," after all theatrical runs, 22%; "Sink the Bismarck!," after all theatrical runs, 43%; "The Ten Commandments," after all theatrical runs, 50%.

"Subscribers have a choice of three attractions at any time. Pictures played for three or four days. Information about coming attractions was mailed to subscribers beginning only a couple of weeks ago. All pictures were shown at \$1.00.

"The average percentage of subscribers viewing pictures that had completed all theatrical runs is almost as high as the average percentage viewing pictures in current release.

"The average percentage of subscribers viewing Telemeter programs on days when three programs were offered simultaneously, amounted to 43% of the subscribers."

Mr. Balaban pointed out that pay-TV represents a "potential two billion dollar industry." He noted that only a small percentage of pictures are seen by as many as 12 to 15 million theatrical viewers in the U.S. and Canada, the combined population of the two countries being approximately 200 million. Mr. Balaban said that 92½% of the population of these two countries does not see the average good motion picture.

The Paramount president believed that "it would also be desirable to get a more representative economic cross-section of the community (Etobicoke), which we are rapidly achieving as we move into different types of neighborhoods."

(Continued on back page)

EXHIBITOR FILM FINANCING

The five largest theatre circuits — all formerly divisions of major production-distribution companies — last week placed \$2,000,000 in escrow to initiate the fund to be used to ease the picture shortage. An additional \$1,250,000 reportedly has been already committed by other theatres. The five exhibition companies, who put up \$400,000 each, are American Broadcasting-Paramount Theatres, RKO, Loew's, Stanley-Warner and NT & T.

No decision has been announced on whether the planned new company actually will produce or finance producers. A minimum of 20 features is said to be the production goal for the first year.

Exhibitor film financing makes sense. The majors at this time, have for several reasons decided to cut down their production. It is partly a sign that despite approved brave words issued via their publicity and advertising departments, they are further tightening their belts. Also, the major producer-distributors shortsightedly have found another method of deriving large revenues from fewer productions and prints, this being the roadshow attraction.

M-G-M announced recently that in only 43 situations, "Ben Hur" to date had garnered a staggering \$10,000,000. Ten thousand theatres grossing the same total — if the picture were available to them — would have taken in an average of \$1,000 each.

Exhibitor have faith in selling movies. They should, as quickly as possible, put their own pictures before the camera and via their showmanship knowhow, work to make them all hits.

Surely the majors will reconsider their production-slashing policies if they see that theatremen can book and successfully sell more pictures.

**"The Story of Ruth" with Elana Eden,
Stuart Whitman and Tom Tryon**

(20th Century-Fox, June; time, 132 min.) . .

All the makings of a major box-office attraction. Lavishly produced, yet without great marquee names, orgies or other stupendous spectacles, this tasteful CinemaScope and DeLuxe color production has numerous ticket-selling qualities. It boasts a top source, the Book of Ruth in the Old Testament; a high degree of human interest; a sensational newcomer, Elana Eden, who renders a sensitive portrayal of the beautiful and compassionate Ruth. The Biblical story, expertly interpreted and expanded upon by Norman Corwin, is an ideal family picture, which while offering an absorbing tale of love, teaches the importance of understanding between people. Peggy Wood gives a moving performance as Naomi. Stuart Whitman is competent as Boaz. The sequences illustrating the relationship between Ruth, the Moabites, and her Judean mother-in-law will long be remembered. The only questionable scene is the one in the Moab child sacrifice ceremony, when although the viewer doesn't see the long bladed knife enter the child, the downward thrust is shown. This may prove quite upsetting to many, especially children. Theatres will be helped by an intensive 20th-Fox campaign specially designed for religious groups. Those who learn of the picture's worth from their clergymen should form a powerful nucleus to initiate a mushrooming word-of-mouth campaign. Direction and photography are top-notch:

Across the River Jordan, in the land of Moab, resides a tribe that hates the God of Israel and serves a stone god instead. Trained in the rites of idol worship from childhood is Ruth (Elana Eden). When older she graduates with other novitiates as a priestess in ceremonies led by the high priest, Hedak (Thayer David). Placed in charge of the child to be sacrificed in the annual Moab ceremony, Ruth goes to the shop of Tom Tryon, a goldsmith, to secure a crown. She asks him about his invisible God, intending to mock him. Instead she is impressed by his answers. Her interest grows in Tryon and his merciful God. Ruth now finds human sacrifices frightful, and flees from the one she helped prepare. Tryon is held responsible. He is seized and condemned to work in the quarries for life. Later, Ruth helps him escape, but he is struck down and dies. Before he dies, he marries Ruth. When Naomi (Peggy Wood), mother-in-law of Tryon, decides to return to Bethlehem, her native land, and urges her daughter-in-law to go back to Moab, Ruth says, "Whither thou goest, I will go, thy people shall be my people, and thy God, my God." Seeking revenge, the Moabites pursue Ruth and Naomi into Judah. Unable to find her, they poison a water hole, making it seem that she has brought the people bad luck. Ruth first meets Boaz (Stuart Whitman) when she sees him force one of the invaders to drink the poisoned water. In Bethlehem widows are given by law the right to glean wheat in the field. When Boaz finds Ruth in the fields, he is friendly until he discovers she is a Moabite. A series of misunderstandings makes them bitter toward each other. Using Tob (Jeff Morrow), nearest kinsman of Ruth, as a front, Boaz sends food to Naomi and Ruth. Tob, playing a crafty game, takes the credit. Then, in adversity, the Judeans turn on Ruth, whose life is further complicated by Tob's infatuation for her. But, as recorded in the

Bible, Naomi tells Ruth to lie at the feet of the sleeping Boaz. "So Boaz took Ruth, and she was his wife."

It was produced by Samuel G. Engel, directed by Henry Koster and written for the screen by Norman Corwin.

Family.

**"Hercules Unchained" with Steve Reeves,
Sylva Koscina, Primo Carnera and Sylvia Lopez**

(Warner Bros., July; time, 101 min.)

This Italo-French produced Eastman Color spectacle contains the same ingredients as its 1959 forerunner, "Hercules," for which Joseph E. Levine, head of Embassy Pictures, with a distributing assist by Warner Bros., was able to conduct his successful atomic exploitation campaign. There are the same lavish production values, thrilling battle scenes, superhuman feats by protagonist Steve Reeves—now better known, and two seductive beauties, Sylva Koscina and Sylvia Lopez. Detracting is the sometimes silly English dialogue, designed to aid the dubbing; difficulty in differentiating the opposing armies, and a dragging of the story—all of which should not bother to any great degree the action fans. The acting barely meets the requirements of the poor script which has Hercules fight a giant (Primo Carnera), drink waters of forgetfulness, be seduced by a queen who slays her lovers, and become involved in a fight by two brothers over a kingdom. June Valli sings over the titles. Photography is good:—

Steve Reeves (Hercules) sets out from Ithaca with his beautiful bride, Sylva Koscina (Iole) and his wise young friend, Gabrielle Antonini (Ulysses), son of the king of Ithaca, Andrea Fantasia (Laertes). Fantasia has misgivings about what may befall them and gives them some homing pigeons to send messages with. The travelers are bound for Thebes, Reeves own city. They pass through a valley which belongs to a giant, Primo Carnera, who tries to take Sylva. Reeves throws him into the sea because Carnera's strength grows when he touches the ground. In a forest said to contain the gates to the Inferno they find the blind and exiled King of Thebes, Cesare Fantoni (Oedipus). His sons, Sergio Fantoni and Mimmo Palmara agreed to share the kingdom, but Fantoni fails to keep his bargain with his brother. Reeves offers to go to Thebes to persuade him to keep faith with Palmara, who otherwise will invade Thebes with the Argives. His heart broken, Fantoni descends into the Inferno. At Thebes, Fantoni pretends to yield to Reeves and Reeves and Antonini set out to inform Palmara. Near Lydia Island Reeves drinks water which causes forgetfulness. The travelers are seized by soldiers of a beautiful, seductive queen, Sylvia Lopez, who loves Reeves. Antonini pretending to be a deaf mute, fails to bring Reeves' memory back. Antonino sends a pigeon for help and Fantasia sets out to aid them. Meanwhile Palmara and the Argives march on Thebes. Fantoni starts its defense. Reeves' wife is jailed. Reeves discovers that queen Sylvia kills and preserves in life-like form her lovers when she tires of them. Fantasia and his crew land on the island. Reeves doesn't recognize them at first, but does so when the Waters of Forgetfulness wears off. Sylvia plans to have all the Greeks killed except Hercules, but they swim out to Fantasia's ship, and in despair the queen

ends her own life. Palmara and his army are at Thebes' gates. Sylva is to be thrown to the tigers. Hercules swims under water, reaches her, disposes of the tigers. Brothers Fantoni and Palmara slay each other. The Argives capture Thebes, but Reeves saves Sylva from the surrounding perils.

It was produced by Bruno Vailati and directed by Pietro Francisci from the plot and screenplay by Francisci and Ennio De Concini.

Family.

"The Savage Eye" with Barbara Baxley
(*Trans-Lux* — *Kingsley*; June, 67 min.)

Suitable for art theatre audiences with tough minds and stomachs. A harshly realistic cinematic masterpiece describing a neurotic young divorcee's attempts to find herself in Los Angeles. The low-budgeted film — made on week-ends for about four years by Ben Maddow, screenplay writer of "The Asphalt Jungle," "Intruder in the Dust," and "The Unforgiven;" Sidney Meyers, documentarian who directed "The Quiet One," and Joseph Strick, "Muscle Beach" director — captured the Grand Prize at Edinburgh, won a Robert Flaherty Award, a British Academy prize and was cited at the Venice Film Festival. Barbara Baxley gives a sensitive portrayal of a woman walking alone in a strange city after nine years of marriage. The voice most heard is that of her conscience, Gary Merrill, "the Poet." His monologue is raw and racy poetry, e.g.: "the slums of loveless love, masturbation by proxy." What is most prizeworthy about this unusual film is the great candid photography by several Hollywood lensmen. Shown are strippers, card players, faith-healers, wrestlers and their aficionados, a woman on a treadmill, a graveyard for pets, beauty parlors, and homosexual exhibitionistic transvestites. The picture, which lacks warmth — as well as any comic relief — leaves the viewer depressed:—

Divorced after nine years of marriage, Barbara Baxley arrives in Los Angeles to begin a new life. Bewildered, bitter, lonely, she moves into a garden apartment, mostly tenanted by divorcees. Twice monthly, her alimony check arrives. At first, secretly hopeful of a reconciliation, she looks for a letter with the check. When this hope is gone, she drifts aimlessly — a daily round of beauty, beer and bingo parlors — one more piece of feminine flotsam in a world of semi-respectable drifters. Unbearably lonely, she phones her husband. He tells her he is planning to marry the "other woman." The news makes her defiant. She picks up Herschel Bernardi, a married man whose preferences are the fleshpots — wrestling bouts, night clubs, strip joints. She moves through these dream-like, telling herself she is "living." On New Year's Eve, she allows Herschel to come to her apartment; finally succumbs to his importunings. The next morning, sick and ashamed, she cleans and re-cleans her apartment and has her car washed, as though to erase his memory. She then turns to religion. In a faith-healing temple, she watches the fearful and the ecstatic ask the healer to relieve them of their physical ills. But, Barbara's mind and body bend beneath the violent upheavals of the last nine months. She rushes into her car, and speeds into the inevitable collision with a truck. In the hospital, she hovers between life and death, is ministered by a kindly nurse, Elizabeth Zemach. The Voice, Gary Merrill, which has spoken

to her — probing her emotions and reactions and offering guidance — since her arrival in Los Angeles, directs her thoughts back to her childhood, when she was loved, especially by her father. In the closing scene, hope for the future shows for the first time on her face.

It was co-produced, co-directed and co-scripted by Ben Maddow, Sidney Meyers and Joseph Strick.

Adults.

**"Dinosaur!" with Ward Ramsey,
Paul Lukather, Kristina Hanson
and Alan Roberts**

(*Univ.-Int'l*, July; time, 85 min.)

The kiddies will enjoy this one as will knowledgeable adults who take it as a farce. Even the non-selective movie-goer may have trouble accepting some of the acting. Despite a slow start, there is enough suspense and action later — plus great gimmicks — in this exploitation entry to win it a limited playdate. Shot in CinemaScope and color by DeLuxe, the plot centers about two live prehistoric animals and a cave man, accidentally uncovered on a tropical isle by a present day American engineer. Jack H. Harris, the producer ("The Blob," "4D Man") chose two novices to head the cast. They prove unimpressive. However Alan Roberts, a small boy, who befriends a cave man, is skillful. As the prehistoric man, Gregg Martell is hilariously convincing. A wonderful scene has Alan teaching a grunting Martell to eat with utensils. Although lensed on St. Croix, Virgin Islands, little use is made of the isle's background. (U-I, however, is releasing a short on the island that Harris produced while there.) The special effects by Oscar-winning projects, Unlimited, are excellent. The color photography is fine:—

While building a new harbor on an isolated tropical isle, American construction engineer Ward Ramsey, unwittingly blasts a brontosaurus, a tyrannosaurus rex and a prehistoric cave man, Gregg Martell, up from the depths. They are discovered underwater by Kristina Hanson, a lovely daughter of an island scientist. Lightning hits the creatures, which have been brought up to dry land. The heat brings them back to life. Fearing the island's destruction, Ramsey and the greedy island manager, Fred Engelberg, prepare its defense. Alan Roberts, Engelberg's adopted youngster, runs away because of ill treatment and discovering the cave man, makes friends with him. Attacked by the tyrannosaurus, Alan and cave man Martell take shelter in a cave. Martell also brings Kristina into the grotto. Engelberg tries to capture them, and the cave starts collapsing. Ramsey drives off the tyrannosaurus with gasoline bombs, and as the cave collapses, rescues Alan and Kristina, while Martell dies supporting the crumbling rafters for the extra moment which gives them safety. Engelberg is also killed. Devoting all energies now to the destruction of the monster, Ramsey injures it with a fire moat, and finally drives the creature into the sea forever intombed in rock. Ramsey and Kristina, discovering their feeling for each other, now turn their attentions to their own futures, and Alan's.

It was produced by Jack H. Harris. Irvin S. Yeaworth, Jr. co-produced and directed from a screenplay by Jean Yeaworth and Dan E. Weisburd.

Family.

WHY PAY-TV FOR THE "UNTAPPED" WHEN THEATRES SUPPORT MAJORS?

(Continued from front page)

Mr. Balaban said that "while we have many requests from representative theatre owners for Telemeter pay television franchises, others — who are far more vociferous — are joining together for the purpose of holding back the attracting of this untapped audience to motion picture viewing. When the right time comes, every segment of the motion picture industry will avoid the short-sightedness they used with respect to radio and television."

It was also stressed by Mr. Balaban that conclusions can not be drawn about Telemeter's financial success at this time because it is a novelty in the home and because until next Fall there will not be a great variety of entertainment for subscribers.

In evaluating Mr. Balaban's comments the following must be kept in mind: 1) Statistics regarding percentage of subscribers watching each film are not given by an independent firm. 2) Just as the average independent exhibitor could not buy a TV station, he certainly can not afford a Telemeter franchise. A franchise holder's bill for the initial servicing of 8,500 homes reportedly amounts to approximately \$850,000. 3) When Mr. Balaban says that if Telemeter is successful it will make more money available for films for theatres, we know that this means more films for theatres until a pay-TV system invades their towns and kills their businesses.

Paramount in 1955 showed its regard for the economic welfare of its customers — when it became the first major studio to sell some of its old feature films to television.

Only a very naive small theatre owner can see anything good about pay-TV. Rather than being short-sighted, more and more exhibitors, after looking closely at toll-video, have begun to see the long-range evil it represents both to themselves and their fellow citizens.

Exhibitors, who still are responsible for the majors remaining in business, despite their diversification in TV and elsewhere, should demand that Paramount and other leading producer-distributors utilize their theatre-derived monies and their enthusiasm for capturing the untapped audience to get these non-moviegoers to see pictures — in theatres.

In contrast to the toll-TV advocates among the majors is the belief voiced last week by Joseph E. Levine, head of Embassy Pictures, that the way to lick TV is to employ it to get people out of their homes to see films in theatres. The lamenting majors can take a lesson about reaching "the untapped" from Mr. Levine's tremendous campaigns heralding his attractions.

Paramount and the other majors slash their budgets for advertising, publicity and exploitation when they see admissions declining.

If anything, these funds should be increased. The most successful merchandisers in American history have always held that when sales go down, a firm must shout about its wares even louder than before.

Rather than look to a shaky, novel venture such as pay-TV, the majors should get that 92½ per cent of the people into theatres. Telemeter enables a party of ten to watch a new picture in someone's home for

a grand total of one dollar. Surely its worthwhile trying to turn these into ticket-buyers at the box-office.

"Bells Are Ringing" with Judy Holiday, Dean Martin, Fred Clark and Eddie Foy, Jr.

(M-G-M, July; time, 127 min.)

The CinemaScope-Metrocolor version of the Broadway musical comedy, "Bells Are Ringing," is an expensive, but uneven production, which nevertheless should win favor with the not too demanding fans. The whimsical picture is carried by the outstanding talent of Judy Holliday who recreates her stage role. She is superb as the switchboard operator in a telephone answering service who becomes involved with the customers. One of them is Dean Martin, who fails to give a strong characterization of a playboy playwright. Only two of the 15 songs delivered are worthwhile, "Just In Time" and "I'm Going Back." Eddie Foy, Jr. is very helpful as a sly bookie. Direction is not sharp enough; photography is adequate:—

Jean Stapleton, aided by her cousin, Judy Holliday, runs a telephone answering service—Susanswerphone. Judy tends to become involved in the lives of their clients. She has fallen in love with "Plaza oh, double four, double three," playboy writer Dean Martin. Jean warns Judy that she will involve both Susanswerphone and herself in trouble if she doesn't stop being everything to everyone. She plays an old "Mom" to Martin; Santa Claus to Junior Mallet; medicine man to Madame Grimaldi, etc. Judy is also cautioned by her best friend, Ruth Storey. Meanwhile, Dort Clark, a vice squad inspector has been monitoring Susanswerphone and shadowing Judy. He suspects the innocent girls of giving more than telephone service. Next, Eddie Foy, Jr., Jean's gentleman friend, sets up a branch of his Titanic Records company in their office. Actually it is a bookmaking concern, using a phonograph record code to take and place bets. When Martin has trouble making a writing deadline and fails to answer a morning phone call, Judy eludes Clark and rushes to Martin's apartment. She gets him enthusiastic and helps him start his play. She also gets rid of Valerie Allen, Martin's race track-minded girl friend. Martin's producer, Fred Clark, is elated. Judy poses as a psychic blonde, and Martin never connects her with "Mom." He invites her out for the evening, and the two admit they have fallen in love. She runs from a swank party, where Martin is being lionized. He trails her to Brooklyn. Two other Susanswerphone subscribers, Bernie West, a song-writing dentist, and Frank Gorshin, a young actor run into Martin in a night club which has the same show for which West composed the tunes and which Gorshin is to star in. The trio find that each has been aided by Judy. They set out to find her. Meanwhile, the police close in on Susanswerphone; and gangsters on the bookies. The three men arrive there just as Judy is about to quit and return to her former job at a brassiere company. Judy turns the bookies and the gangsters over to the police, and instead of jail, lands in Martin's arms.

Produced by Arthur Freed, it was directed by Vincente Minnelli from the screenplay by Betty Comden and Adolph Green. Based on the musical play, "Bells Are Ringing," book and lyrics by Comden and Green; music by Jule Styne. Family.

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Vol. XLII

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No. 25

BLIND-SELLING HIT BY NAT'L ALLIED; URGES EXHIBITORS FIGHT POLICY

Exhibitors should resist any movement on the part of distributors requiring the bidding for pictures before they have been trade-shown, advised Allied States Association of Motion Picture Exhibitors in a bulletin issued from its Washington headquarters this week.

Complaints of a revival of blind-selling have reached National Allied recently. Pictures involved include Paramount's "The Bell Boy" and "Psycho" and 20th-Fox's "The Story of Ruth." Paramount's excuse for not trade-screening "Bell Boy"—the release date had been set prior to the actual completion of the picture—has been accepted. In the case of the other two features, however, no acceptable explanations have been offered, the National Allied bulletin noted, adding that "there are unmistakable signs that this revival of blind-selling is spreading to other companies."

Following is a brief history of blind-selling, as presented in the Allied memorandum:

"Experienced exhibitors remember that prior to the decrees, pictures were sold blindly, in large blocks, a whole year's output at a time. This system bore most heavily on the independent exhibitors who could not buy selectively. In the matter of pricing, it was awkward but at least the distributors eased the situation a bit by offering the pictures in different price categories. And, of course, bidding was comparatively unknown. An exhibitor matched his wits against the film salesman in negotiating for film and the situation was rarely complicated by the intervention of competing exhibitors.

"Even so, it was an onerous and unsatisfactory system from the standpoint of both the independent exhibitors and the public. In the Neely Bill hearings, public groups, with memberships running into the millions strongly, condemned blind-selling. They wanted a law which would require the trade-showing of every picture. The exhibitors (represented mainly by Allied) were afraid this would lead to selling pictures one at a time. This led to a compromise which would require the distributors to supply a printed synopsis with each picture offered for license. In that form the bill was twice passed by the Senate, and twice smothered in the House Committee. It was less than 20 years ago that blind-selling was an important public issue.

"It was with this history fresh in mind that the Department of Justice (as then constituted) launched an oblique attack on blind-selling, in formulating the Paramount decrees. Contrary to a popular impression, there is nothing in those decrees that expressly forbids the offering or licensing of pictures before they

(Continued on back page)

FILMS OF SIMILAR THEMES HURT; 20TH-FOX QUITS MPAA IN PROTEST

Pictures with similar themes going into release simultaneously has always been a problem to the exhibitor. If both films are well-produced, with good ticket-selling qualities, money undoubtedly is lost at the boxoffice, since the discriminating patrons do not want to pay to see the same thing twice within a short period of time.

As Twentieth Century-Fox resigned this week from the Motion Picture Association of America, Spyros P. Skouras declared that he was obliged to make his move because several prospective Fox films, including the costly "The Greatest Story Ever Told," a biography of Jesus, were jeopardized by features to be distributed by other firms.

Mr. Skouras called his planned adaptation of the Fulton Oursler best-seller "an investment by Fox of over \$5,000,000 for several years." He admitted that its production recently became a bigger risk when M-G-M, a member of the MPAA, took over the distribution of "King of Kings," a Jesus biography.

Since 1958, Mr. Skouras also noted, 20th-Fox has owned the rights to the Mary Renault novel, "The King Must Die." The Fox president said that recently he learned that a foreign company is making a picture practically on the same subject.

He also cited "The Last Days of Pompeii," a Fox property. A feature film of the same title made in Italy, has been acquired for U. S. distribution by United Artists, an MPAA member. Mr. Skouras said his company also had been forced to buy two foreign attractions, "Cleopatra" and "Salambo" to protect his company's projected films.

Mr. Skouras explained that he was "sorry that I have to take this action, but I do hope it is constructive and out of it will come greater understanding and respect. The action reflects the difference of opinion within the membership of the organization."

Another example of new films with similar themes are the 20th-Fox financed "Oscar Wilde" and Warwick's "The Trials of Oscar Wilde."

Fox's "The Greatest Story Ever Told" would not be ready for release until "King of Kings" had been played off in most territories.

Although 20th-Fox probably will rejoin the MPAA in the not too distant future, the company's resignation from the organization dramatically spotlights a major weakness on the part of producers. Certainly film-making is free enterprise. But at a time when the public is more discriminating than ever, and when fewer pictures are being produced, is it not injurious to all to have similar features—especially major ones—being released on top of each other.

Mr. Skouras has done the industry a good turn by exposing this harmful practice.

**"Ice Palace" with Richard Burton,
Robert Ryan, Carolyn Jones, Martha Hyer
and Jim Backus**

(Warner Bros., July 2; time, 143 min.)

Set to open in New York at the RKO Palace Theatre, this lengthy, highly melodramatic Technicolor filmization of Edna Ferber's ("Giant") sweeping novel about Alaska will appeal chiefly to undiscriminating women. (The book was serialized in the *Ladies Home Journal* two years ago.) The weak screenplay, brimming over with trite action and coincidence covers a 40-year period starting with the end of World War I, and concerns itself with three generations. The principal characters are a ruthless, self-made industrialist, a missionary's son who rises from fishing boat skipper to an honest political leader fighting for Alaska's statehood, and an innkeeper's daughter, involved with both men. Richard Burton fails to be convincing as a selfish cannery czar. Robert Ryan gives a fine interpretation of the sailor-turned-statesman. Carolyn Jones meets the script's requirements as the woman in the triangle. As Burton's assistant, Jim Backus is excellent. The event-crammed film features such happenings as Eskimo-white intermarriage, plane and dog searches through blizzards, an attack by a bear, a too brief visit to an Eskimo village and a sweatshop cannery. Not enough footage is devoted to Alaska's physical appearance, which is a disappointment. Direction is fair, photography competent:—

At the end of World War I, Richard Burton returns to Seattle, finds his old job with a cannery closed to him. He takes a position in a fish cannery in Alaska, his fellow laborers being Chinese. In a fight with the foreman, Burton is knocked into the icy water. He is rescued by Robert Ryan, skipper of a fishing boat on a salmon run. Burton joins the crew. Ryan is engaged to Carolyn Jones, who operates the hotel in Baranof with her father, Karl Swenson. Burton and Carolyn are strongly attracted to each other. Unsuccessful in raising capital to start a cannery with Ryan, Burton goes to Seattle, where his financial problems are solved when he marries Martha Hyer, pretty daughter of his former employer. When the newlyweds return to Baranof, the hurt in Carolyn's eyes is obvious. Ryan forces the truth from her, knocks Burton down. Burton starts a cannery on his own, is extremely successful. Ryan, injured while hunting, is nursed back to health by an Eskimo family. He marries the daughter, Dorcas Brower, who dies when their son is born. Meanwhile, Martha presents Burton with a daughter. Ironically, it is Carolyn who aids delivery of the child. When Ryan returns to Baranof with his infant son, Christopher, Carolyn looks after the infant. By 1927, Burton owns six canneries and has brought war-time buddy Jim Backus from Seattle to act as foreman. As the Burton enterprises grow, the relationship between him and Martha deteriorates. Ten years later, Burton is known in Alaska as a ruthless industrialist czar. His use of traps hurts the fisherman. Fighting him is Ryan, now a member of the territory's legislature, and a leader in the battle for statehood. Burton's daughter, Shirley Knight, and Ryan's son, Steve Harris, now grown, elope. Martha, after a bitter scene with Burton, collapses and dies. Harris, who has taken Shirley to the Eskimo village where he was born, decides to take her back to Baranof — a perilous 2,000-mile dogsled trip — when the birth of their baby is imminent. Ryan learns of the trip and sets out on his dogsled to find them. Meanwhile, Caro-

lyn and Burton take off in Burton's plane to search also. Shirley and Harris are attacked by a Kodiak bear. Harris is killed just before Ryan arrives and kills the beast. Shirley dies shortly after giving birth to a girl. By 1957, the Statehood battle is in full swing. Burton orders Ray Danton, Backus' son, now a successful young lawyer to kill the Statehood bill before it comes up for a vote. Danton suggests Burton say he is for Statehood, but that the Territory is not ready. Burton persuades Danton to propose marriage to his granddaughter, Diane McBain. This union will aid Danton when he runs for office. Carolyn learns of this political trick and stops it. Ryan is badly injured in a plane crash with young Eskimo pilot, Sheridan Comerate. Carolyn persuades Burton to show he has some good in him by flying out to look for the marooned Ryan and Comerate, as military search planes have been ordered grounded by the storm. Zeb rescues the two men. That summer, Alaska becomes the 49th State; Ryan its First Citizen. In a radio speech Ryan points out the help he received from his long-time enemy, Burton.

It was produced by Henry Blanke and directed by Vincent Sherman from the screenplay by Harry Kleiner based on the novel, "Ice Palace," by Edna Ferber. Family.

**"Hannibal" with Victor Mature, Rita Gam,
Gabriele Ferzetti and Milly Vitale**

(Warner Bros., May 28; time, 103 min.)

Another of the tidal wave of Italian spectacles currently crashing against our shores, this one (filmed on location in Yugoslavia as well as Italy) has in addition to the usual big battles and bosoms, the familiar names of Victor Mature, Rita Gam and Milly Vitale—plus elephants. Filmed in Technicolor and Supercinemascope, the large-scale action production tells with much historical film-maker's license the moving story of the famed Carthaginian general Hannibal's crossing of the alps, aided by elephants, and his warring with the Romans. In this grim and overly gory feature, with no humorous scenes, Hannibal, enacted ably by Mature, has a Roman girl friend, Miss Gam, and a wife, whom he hates, played by Miss Vitale. The battles are impressive, but the best part of the feature is the long opening sequence showing Hannibal leading 40,000 men plus animals across the treacherous Alps. As usual, the dubbing, although fairly well lip-synchronized, causes much of the dialogue to be ludicrous. The direction and photography are satisfactory:—

Victor Mature, the Carthaginian general (Hannibal), marches on Rome in a war of revenge, after making his historic crossing of the Alps, aided by elephants, during which half of his 40,000 troops perish. As he advances, he captures beautiful Rita Gam, niece of a Roman Senator, Gabriele Ferzetti. Mature shows her his powerful army and herds of elephants, then sets her free, knowing she will report his strength to the Romans. Believing him generous, Rita falls in love with him. Mature defeats the Romans at Trebbia. Mature sends a message to Rita, saying he is on his way to Rome. Patriotic Rita tells all to her uncle, who blames her for fraternization. Rita succumbs to her love and holds a rendezvous with Mature. Surprised by a Roman patrol, Mature escapes. Rita is confined to the temple of the Vesta Goddess, but escapes and meets Mature again. A brief truce is broken when the Carthaginians defeat the Romans at the Battle of Cannae. Then, Mature

orders his brother, Rik Battaglia, to return to Carthage to command reinforcements which are ready to leave to join his troops. Mature hopes to destroy Rome with this new army. But in Rome, Ferzetti assumes command, prepares to attack. Mature's wife, Milly Vitale, arrives unexpectedly from Carthage with her son. Rita, distressed, runs away. In Rome, she is tried for high treason and sentenced to death. Mature continues to fight. One day his brother's head is thrown into his camp by the Romans. It is the beginning of the end for Mature, who knows he will not succeed in destroying Rome.

Jack Dietz was executive producer; Ottavio Poggi, producer. It was directed by Edgar G. Ulmer from Mortimer Braus' screenplay from a story by Poggi, based on a treatment by Alessandro Continenza.

Not for children.

**"Battle in Outer Space" with Ryo Ikebe,
Kyoko Anzai and Leonard Stanford**
(Columbia, June; time, 74 min.)

A fairly good science-fiction action programmer. The Japanese-made feature, photographed in Eastman Color and Tohoscope, deals with the defense of a united world against the inhabitants of another planet. Weak in human interest — little footage is devoted to character buildup — it derives its strength from its plot which is filled with interesting scientific data and battles involving flying saucers and ray guns. Youngsters probably will not be as aware as adults in noticing the artificiality of many of the miniature sets. And this fault is camouflaged considerably by the constant scene-shifting. Both Oriental and Occidental players are employed, with no marquee names. Special effects are generally very good, while direction and photography are worthy:—

In Japan, an express train crashes in a river as the steel bridge it was to cross was not there. The bridge had risen slowly until it was suspended high in the air, inexplicably. Other strange events occur elsewhere around the world — including Venice and the Suez Canal. The world's top scientists meet at the Earth Defense Center in Tokyo to investigate the mysterious events. They conclude that non-earth creatures may be responsible. It may be possible to lessen gravity and finally achieve a state of non-gravity by lowering the temperature of an object rapidly. It is believed that unknown creatures must have invented a new weapon which issues freeze rays and used it against the Japanese bridge and elsewhere. The world's people unite to defend the earth. They invent a "heat-ray gun," the only weapon that can cope with the freeze ray. While it is being demonstrated at the Science Center, the space men command an earth scientist, in whose head has been implanted a metal plate. They order him by radio waves to steal the "heat ray gun." He is foiled in his attempt and witnesses see him vanish while a flying saucer zooms overhead. Another earth victim, Iwamura, is found by the space men, one of the scientists who is to fly to the moon. The space men, who are from the planet Natal have established a base on the moon and begin to attack the earth with flying saucers. The Earth Defense Force decides to send a group to the moon in two A-power rockets, called "Speeps" to destroy the Natalian base. Eight persons, mainly scientists, are sent in each Speep. Iwamura is one of them. Nearing the moon, he is ordered by the Natalians to cut the power source of the two heat-ray guns in his speep. He is also able to silence one of them before he is

discovered and tied to a chair. The second Speep covers its mate and the moon landing is accomplished, the first ever by earth people. Using explorer cars, the party, aided by radar, head toward the base of the space men. At the base they find the Natalians have a large supply of saucers ready to attack the earth. The Natalians surround the Earthmen and a "heat-ray gun" — "gravitational freeze ray" battle begins. The Natalian base is destroyed. Speep No. 1 is destroyed by Iwamura under orders from the space men. However, when the Natalian's base is disintegrated, they lose their power over him and he volunteers to fight a delaying action while Speep No. 2 escapes to earth. He dies, but the Speep is successful. The returning Earthmen warn the world and a huge armaments race gets underway. The rocket fighters of Earth win the ensuing war.

It was produced by Tomoyuki Tanaka and directed by Inoshiro Honda from a screenplay by Shinichi Sekezawa based on a story by Jotaro Okami. Family.

**"Chartreuse Caboose" with Molly Bee,
Ben Cooper and Edgar Buchanan**
(Univ. Int'l, June; time, 75 min.)

An independent production, filmed in Eastman Color and made entirely in Oregon, this comedy-drama with music is a wholesome program picture, ideal for unsophisticated family audiences. The story concerns a friendly, retired railroad conductor, living in a gaily furnished caboose on an unused siding next to the tracks of his old line. Usually lonely, he suddenly finds himself playing host to two eloping teenagers, a millionaire hobo and a runaway boy. The folksy picture is crammed full of railroad slang and lore. Edgar Buchanan is outstanding as the philosophical occupant of the "chartreuse"-colored former railroadmen's car. Molly Bee is at her best when rendering a few sweet tunes. Direction and photography are adequate:—

Molly Bee and Ben Cooper, an eloping young couple, are on their way to a nearby town to seek Molly's sister's help, when their hot rod breaks down. After missing a passing freight train, they meet a kindly old retired railroad conductor, Edgar Buchanan, who insists they rest for the night at his place, a chartreuse-colored railroad caboose parked on an unused track siding. It is furnished as nicely as a modern trailer home. Later, Edgar finds a runaway boy, Mike McGreeve, walking on the tracks. The lad is on his way to see the jet planes at a nearby military base. Young Mike is persuaded to join the caboose company. That evening Mike discovers an unconscious hobo near the tracks. He was knocked out when he fell from a passing freight. The hobo, O. Z. Whitehead, claims to be a legendary millionaire railroading figure. Just before dawn, they wake to find the caboose is being moved onto the main track. Slim Pickens, a brakeman, tells them the railroad has changed hands, and that all loose car equipment is to be hauled to headquarters in a neighboring city. Molly and Cooper are happy they are on the way to their wedding. Mike is delighted he will get to see the jets, but Buchanan is dejected about losing his home. By the time Molly's sister, Kay Bartels, reaches the freight yards with the wedding gown, cake, and the minister, the brakeman returns with news that Whitehead has used influence with the railroad manager to order the gay caboose returned to its home siding. Molly's wrathful father, Mack Williams, finally catches

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ches up with the elopers, but Buchanan persuades him to let them marry. The wedding is happily performed as the caboose merrily clicks along the track. At the old railroad man's insistence, the couple have a colorful caboose for their honeymoon cottage, while Buchanan goes fishing.

It was produced by Stanley W. Daugherty and directed by William "Red" Reynolds from a screenplay by Rod Peterson. Family.

"Tarzan The Magnificent" with Gordon Scott, Jock Mahoney, Betta St. John and John Carradine

(Paramount, July; time, 88 min.)

The latest Tarzan feature is one of the better entries in the series based on the popular E. R. Burroughs character. Filmed in Eastman Color, it utilizes well both stock shots of animals and location footage. Tarzan fans will find sufficient action and suspense in this modern day story centering around the jungle man's adventures escorting a prisoner—a clever murderer—to a distant town, over rough terrain and impeded by a group of squabbling tenderfeet, including two women. Some attempt is made at character delineation and a good swipe is taken at race prejudice. As Tarzan, Gordon Scott still is better in action sequences than those requiring verbalization. John Carradine excels as a cunning leader of four killers—his sons. There is, unfortunately, no comic relief. Direction and cinematography are very good:—

In Africa, Jock Mahoney murders John Sullivan, a policeman friend of Tarzan's (Gordon Scott), while Sullivan is bringing Mahoney to jail. There is a big reward for the capture of Mahoney. Tarzan wants this money to go to the policeman's young widow and children. Mahoney's father, John Carradine, who leads his sons, Al Mulock, Gary Cockrell and Ron MacDonnell in crime, set off after Tarzan. They blow up a river boat to prevent the jungle man from taking Mahoney down river to police headquarters. Tarzan decides to make the hazardous journey by land. Five of the boat's passengers accompany him: Earl Cameron, the ship's Negro engineer; Lionel Jeffries, his wife, Betta St. John; Charles Tingwell and Alexandra Stewart. Carradine and his sons follow closely. Soon, Jeffries, a bullying and boastful coward, is turned on by his wife, who forms a romantic attachment for the prisoner. One night she frees Mahoney and the two set off into the jungle. But Betta, who soon learns that Mahoney has merely used her to escape, is killed by a lion. Tarzan pursues Mahoney, and after a running battle with Carradine and his sons, recaptures him. Alexandra strays off and is saved from lecherous Cockrell just in time. Cameron dies while aiding Jeffries, who has shown racial prejudice. Tarzan's party passes through a village where Mahoney recently stole ivory and murdered a tribesman. The chief's wife is having trouble bearing a child. She has lost all her previous babies in childbirth. Tingwell reveals he was once a doctor and is able to deliver the child safely. Otherwise Tarzan and his prisoner would have been killed. A romantic attachment builds up between Tingwell and Alexandra. After great peril and an all-out hand-to-hand fight

over rocks and quicksand-studded swamps between Mahoney and Tarzan, the jungle man reaches the police post with his prisoner.

It was produced by Sy Weintraub and directed by Robert Day. Berne Giler wrote the screenplay, based on E. R. Burrough's character, Tarzan. Family.

BLIND-SELLING HIT BY NAT'L ALLIED; URGES EXHIBITORS FIGHT POLICY

(Continued from front page)

are trade-shown. No such provision could have been written into judgments because they were based upon the Sherman Antitrust Act and blind-selling does not of itself restrain trade. But the Court could and did enjoin compulsory block-booking because that practice directly restrained trade. So the decrees struck at blind-selling by way of a limitation on the right to sell pictures in blocks (1) in non-competitive situations and (2) in order to enable an independent theatre to compete with a theatre operated by a divorced circuit. It was believed at that time his privilege would be wisely used. The limitation read as follows:

'To the extent that any of the features have not been trade-shown prior to the granting of the license for more than a single feature, the licensee shall be given by the licensor the right to reject 20 per cent of such features not so trade-shown.'

"While there is no direct prohibition on the blind-selling of pictures not offered in groups, we are confident it was the understanding of both the Government and the defendant distributors that all pictures would be trade-shown. The best indication of this is that during the decade that has elapsed since the decrees were entered, the companies all followed the practice. While in now reverting to blind-selling the defendant companies may not be violating any specific provision of the decrees, it is pretty evident that they are breaking faith with the Government and, perhaps, with the Court. And it will come as a surprise, and a shock, to the public groups that worked so hard for the Neely Bills.

"When exhibitors in a competitive area are required by a film company to bid on pictures that have been screened, the mere fact that the pictures are on the auction block is a great advantage to the distributor and a serious disadvantage to the exhibitor. But the exhibitor at least knows what he is bidding for. Based on his experiences and skill in the business he can fashion his bids according to the merits of a picture and its suitability for his class of patrons.

"But when an exhibitor must bid for pictures that have not been trade-shown, it is like fighting with bowie knives in a dark room. The film companies would have the exhibitors bidding blindly, recklessly, disastrously, not for pictures which they think will perform at their boxoffice, but for a picture, any picture in order to keep their screens occupied.

"If there is indeed a movement on foot to force bidding before there is a screening, then, under principles of self-defense, the exhibitors will be warranted in adopting whatever measures they can, and in enlisting all help that is available, in resisting the movement.

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SATURDAY, JUNE 25, 1960

No. 26

INDIANA ALLIED UNIT ASKS PUBLIC URGE M-G-M END "BEN-HUR" STRIKE

Allied Theatre Owners of Indiana, in a strongly worded resolution, last week called upon the public to write Metro-Goldwyn-Mayer and its president, Joseph Vogel, to end the company's "strike against 18,000 of the nation's motion picture theatres and untold millions of potential moviegoers by withholding the exhibition of 'Ben-Hur,' the effect of such strike bringing about a segregation of movie patrons in large 'have' cities and small 'have not' cities and towns."

ATOI, terming this action a deliberate strike against the loyal movie fans of America, who have supported the industry for many years, pointed out that a mere two dozen favored cities are now permitted to show the picture, only two in the entire state of Indiana.

Richard Lochry, ATOI president, said his group was forced to take action in this situation because "many Indiana residents feel it is the fault of their local theatre managers that 'Ben-Hur,' is withheld from them."

The Indiana unit of National Allied is to be commended for presenting the public with the facts about M-G-M's "Ben-Hur" distribution policy. While placing the blame where it belongs, ATOI's statement is sure to result in M-G-M's learning of the great disdain Indiana's citizens have for the company's restrictive distribution of its Academy Award attraction.

20TH-FOX BUYS ABC-TV NET TIME DURING POLITICAL CONVENTIONS

Marking the first instance of a film company purchase of national TV time, 20th-Fox has purchased segments of commercial time available for ABC-TV's coverage of the Democratic and Republican conventions next month.

"From The Terrace" and "The Lost World" will share the spotlight during the telecasts, with each production receiving equal sales time of three two-minute spots each hour for the minimum expected 40 hours of air time.

Charles Einfeld, 20th Fox vice-president, has drawn attention to the fact that both attractions will be starting their nation-wide saturation engagements precisely as their sales messages are brought into 36 million television homes.

Fox expects exhibitors playing the attractions during July will acquire station break and adjacent TV time to tell their audiences where they can see both films.

The campaign begins on July 11 with the start of the Democratic convention and should end on

July 29 with the selection of the Republican candidate.

The film company reportedly purchased some of the time "at cost" since no other sponsors have been signed to date. Thus the two 20th-Fox pictures get the full commercial spotlight during the conventions. Furthermore, if the conventions run overtime, 20th will receive bonus spots.

It has never been more important to herald new films to the public. We are constantly surprised by the great number of persons we meet who never realized that a particular good motion picture was ever made and released in their town.

An individual without the movie-going habit is less likely to read the screen page of his newspaper. Thus it behooves both the distributors and exhibitors to reach prospective theatre patrons where they are. If many of them are watching TV, then television should be used — a better advertising medium has never been found.

Credit Charles Einfeld and 20th-Fox with a brilliant step forward in merchandising motion pictures.

WESTERN PENNSYLVANIA SETS MACHINERY FOR COMPO PLAN

Western Pennsylvania is moving ahead with its plans to test the Council of Motion Picture Organizations' merchandising system.

Procedure for operating the COMPO, or Ben Marcus Plan has been established by Western Pennsylvania exhibitors, who recently voted overwhelmingly to put the system into effect in their territory.

A central committee has been established, charged with the duty of supervising the operation of the merchandising campaign.

The committee comprises Henry Burger of Stanley Warner, George Stern of Associated Theatres, Frank Lewis of Blatt Bros., Joe Bugala of the Manos Circuit and Harry Hendel and George Tice of Allied Motion Picture Theatre Owners of Western Pennsylvania.

To assure continuity of the system, the committee has ruled that three suitable pictures must be made available before the plan goes into effect. It demanded assurance that sufficient prints will be on hand and that the necessary advertising materials will be available three or four weeks in advance of playdates.

The distribution branch manager whose picture is selected will automatically become a member of the central committee while the film is being played. The committee will screen and select the films available.

Exhibitors everywhere will watch their Western Pennsylvania colleagues put this great plan to work.

"Portrait in Black" with Lana Turner, Anthony Quinn, Sandra Dee and John Saxon
(Univ.-Int'l., July; time, 112 min.)

A poor murder-suspense melodrama for its lavish, Eastman-colored, star-studded size. Based on a play which flopped miserably on Broadway, the action concerns a woman who plots the death of her wealthy invalid husband in order to join her lover who happens to be her ailing spouse's physician. The feature never really comes alive. Suspense is missing because the audience doesn't care. A major national ad campaign by Universal and the excellent box-office names assembled will attract many, but word of mouth can be expected to measure near zero. Instrumental in defeating the film's success is its weak script and obnoxious music. Lana Turner, on whose credibility the whole production rests, fails to succeed as the conspiring wife. Little better are the chores of the other bad script-bridled players, including Anthony Quinn, her lover; Richard Basehart, the company lawyer; Anna May Wong, the housekeeper (her appearances are accompanied by annoying, hackneyed "Oriental" music designed to make her Far Easternly mysterious). Sandra Dee and John Saxon are totally miscast. Ray Walston is outstanding as a gambling chauffeur and a Siamese cat does succeed in making the audience jump. Direction is not effective. The photography is first-class:—

Lloyd Nolan, a tyrannical shipping tycoon, is an invalid bed-ridden with pain. He dominates his second wife, Lana Turner; his children Sandra Dee and Dennis Kohler; his physician, Anthony Quinn; and his lawyer, Richard Basehart. Lana is desperately in love with Quinn, and Basehart is looking forward to taking over the shipping empire. The desperate lovers realize that only Nolan's death will help them. Quinn allows fatal air bubbles in the syringe when giving Nolan an injection. It appears to be a perfect crime. But Lana receives a note, "Congratulations on the success of your murder." Disturbed, Quinn investigates. Suspected are Anna May Wong, the enigmatic Oriental housekeeper; Ray Walston, the slightly-irresponsible chauffeur; John Saxon, the young tugboat skipper who is engaged to Sandra; and most of all, Basehart. The only clue: the letter's postmark, Carmel, Calif., on the Monday following the crime. Saxon learns that Basehart has voided a tug contract that Nolan had approved of orally before his death. He threatens Basehart in a conversation that is taped. Basehart's secretary, Virginia Grey, to have her job, lies about the contract. Later she admits to Sandra and Saxon that Basehart had purposely cancelled the pact. Mason is believed to be the anonymous letter-writer because of his sardonic remarks about Lana and Quinn's relationship. Quinn decides to kill Basehart who is embroiled in a bitter dispute with some shipping unions. The murder will look as if it were the work of a labor agitator. When Basehart accidentally discovers the truth, Quinn is forced to shoot him in the Cabot home. Young Dennis hears the shot, is told by Lana that he was dreaming. Quinn and Lana push Basehart's body and car off a cliff. Police think Saxon is guilty. Sandra hears Dennis' story about the shot and suspects her stepmother, Lana. She goes to Quinn who convinces her she is wrong. Lana and Quinn's love is being shredded by their life of terror and suspicion. Quinn wants to go to Switzerland to take a fine hospital post.

A second threatening letter arrives! Quinn suspects Walston, makes him confess that it is actually Lana who sent the letter although he doesn't know their contents. She says she did it to bring Quinn closer to her. Sandra finds the couple embracing, realizes they are the murderers, runs to phone police. Quinn chases her, falls off the roof of the house to his death. Turner is terrified. She realizes it is the end of her plans and life.

It was produced by Ross Hunter and directed by Michael Gordon from a screenplay by Ivan Goff and Ben Roberts, based on their play of the same title.

Adults.

"Psycho" with Anthony Perkins, Janet Leigh, Vera Miles, John Gavin and Martin Balsam
(Paramount, June; time, 109 min.)

If patrons do not mind being amused by various demonstrations of insanity—and most people do not—they will love this Hitchcock shocker. The ending is so sensational that it justifies the present policy of not seating patrons after the film starts. Devoid of lavish sets and color film and resembling more of the old mystery master's earlier efforts, this one centers around a pretty secretary who runs away with \$40,000, is knifed to death, as is the private eye following her, at an eerie motel run by a young man with a very split personality. Starting off at a sick snail's pace, the suspense heightens slowly but surely. The viewer is wholly unprepared for the shocks coming his way, which are followed in each case by some humorous touches. As the deranged bird-stuffing motelkeeper, Anthony Perkins turns in what is probably his best screen performance. Janet Leigh is exceptionally fine as the secretary who repents too late. Martin Balsam is ideal as a "wise-guy" private detective. The direction is great, the music is very effective, the photography likewise:—

John Gavin, a small town businessman, and Janet Leigh, a secretary, are having a lunch-hour tryst in a Phoenix, Arizona, hotel room. Gavin can't marry Janet because he is paying off his father's debts and his former wife's alimony. At the real estate office where Janet works, she is given \$40,000 in cash to take to the bank. Instead she drives off with the money, heading for Southern California and Gavin. Her boss sees her drive by when she's supposed to be home ill. Janet falls asleep in her car at the side of the road. She arouses the suspicion of a policeman in a patrol car who doesn't search her, but follows her as far as a used car dealer's lot where she gives her car and \$700 for another auto with California plates. In a heavy rain, she stops at an isolated motel run by Anthony Perkins, a sensitive young man who spends his life stuffing birds. Janet hears his mother berating him harshly when he suggests Janet supper at their eerie Victorian mansion which is adjacent to the motel cabins. Janet is the only visitor. While showering, Janet is murdered. Through the shower curtain, we see a long-haired woman brandishing a big knife. Perkins finds Janet's body, puts it in the trunk of her car with all her belongings — including the stolen money — and pushes the auto into a deep swamp near the motel. Janet's worried sister, Vera Miles, visits the town where Gavin lives — which is near the motel—hoping he knows something about Janet's whereabouts. He doesn't. Arriving on the scene from Phoenix is a shrewd private detective, Martin Bal-

sam. Investigating the motel mansion, after phoning Vera to tell her he saw Perkins' mother in the window, Balsam is also knifed to death and buried in his car as was Janet. Vera and Gavin go to the motel after sheriff John McIntire says he saw no mother at the motel — the mother, in fact, has been buried for years. While Gavin is detaining Perkins, and trying to rattle him with questions, Vera searches the big mansion. In a room in the cellar, she sees the old lady sitting in a chair. It turns out to be Perkins' mother's preserved corpse. At that moment "a woman" appears with a big knife. It is Perkins, wearing a wig and dress. Gavin overpowers him. At the police station, a psychiatrist, Simon Oakland, tells how Perkins, too attached to his mother, had killed her and the lover she found after his father's death. Perkins had unearthed her corpse. We learn that Perkins began playing two roles in life, his mother's and his own. He even started talking like his late mother. Gradually, he "became" his mother, who was jealous of her son's interest in Janet. It turns out he also had killed some young girls.

It was produced and directed by Alfred Hitchcock from Joseph Stefano's screenplay based on the novel by Robert Bloch. Not for children.

"S.O.S." Pacific" with Eddie Constantine, Pier Angeli, Richard Attenborough, John Gregson and Eva Bartok

(Univ.-Int'l., July; time, 92 min.)

A very good entertainment in the action-suspense class is this little British production from Sydney Box Associates via U-I. An adult script and top-notch character delineations by a group of outstanding players. The plot revolves around a tough American smuggler's adventures on a crippled sea plane and an island about to be A or H-bombed. Eddie Constantine, the Yankee singer-actor who won stardom in France, portrays the law-breaking American. Also on hand are Pier Angeli, delightful as an air stewardess; Eva Bartok as a loose woman; John Gregson ("Genevieve," "Captain's Table") as a pilot who can't get the A-bombing of Japan from his conscience; and Richard Attenborough as a crafty police informer. The direction is first-rate; the photography adequate:—

Eddie Constantine, a tough American ex-Navy man is arrested by police officer Clifford Evans, on charges of smuggling somewhere in the South Pacific. Constantine has been informed on by crafty Richard Attenborough, who is terrified of Constantine's threatened vengeance. The three men are among the passengers of a battered seaplane which flies into a hurricane. The plane's control panel catches fire and by accidentally using a wrong extinguisher, Constantine asphyxiates the co-pilot, Cec Linder. The American takes the controls while pilot John Gregson, the morose heavy-drinking owner of the aircraft, is recovering from the same fumes. Constantine, aided by Gregson, later makes a forced landing in the sea near an isle which the passengers reach safely with rubber boats. Also on hand is the stewardess, Pier Angeli, who loves Gregson, (who, is still haunted by memories of his part in the first A-bomb raid on Japan); Eva Bartok, a cynical good-time girl; Gunnar Moller a young German physicist; and Jean Anderson, a prim, middle-aged Englishwoman. The group learns the isle they landed on has only a few hours to live. An atom or hydrogen bomb is to be exploded in a few hours

on an island two miles from them. Scared Attenborough steals the policeman's gun and escapes on a rubber raft after destroying the other boat. Constantine, who is falling in love with Pier, volunteers to swim to the island which has the bomb, intending to disconnect the bomb's fuse. Sharks threaten him, but Gregson dives in and attacks the killer sharks to himself. This allows Constantine to reach the island safely. Ignorant of the bomb, Attenborough has reached the same island. He thinks Constantine is after him. The American is finally able to kill him. At almost the zero moment, Constantine hacks through the vital cable to save the marooned survivors. The group is picked up by officials and Pier and Constantine are reunited as Evans drops the handcuffs overboard.

It was produced by John Nasht and Patrick Filmer-Sanke and was directed by Guy Green from a screenplay by Robert Westerby, based on a story by Gilbert Travers Thomas. Adults.

"The Subterraneans" with Leslie Caron, George Peppard, Janice Rule and Roddy McDowall

(M-G-M, July; time, 89 min.)

A talky, unexciting but highly exploitable feature. Although its title denotes beatniks in general, this MetroColor and CinemaScope version of Jack Kerouac's 1958 novel is really a love story of a neurotic French-born girl and a wandering 27-year-old writer and former Olympic athlete set in the U.S. beatnik capital, San Francisco. (The book had the girl a Negro, the boy a French-Canadian.) Leslie Caron is wonderful, as is Roddy McDowall, who has a supporting role. M-G-M has too a great extent cleansed the subterraneans and their surroundings, and in so doing has made them unlike the true beatniks. Direction and photography are competent:—

In San Francisco's North Beach area, young writer George Peppard meets the subterraneans, or beatniks — the "night people" who live in cellars and dark apartments and bars. They are mainly poets, painters and dreamers. Peppard has published a novel, is currently writing his second. His mother, Anne Seymour, would prefer his getting a conventional job and wife to match. Peppard follows a group of subterraneans from jazz club to coffee house, becomes fascinated by a beautiful but disturbed Leslie Caron, an ex-European whose French mother was punished for fraternizing with the German invaders. Leslie thinks Peppard can make her happy. He moves in with her. At a party at Arte Johnson's Peppard fails her, enters a frenzied dance with Janice Rule, who claims to disdain men. After the dance, Janice awakes from her trance, realizes she has danced with a man, and flees, with Peppard after her, anxious to make amends. He makes love to her at her apartment. He returns to Leslie, but feeling betrayed, she has run nude to the Poets' and Painters' Mission, where Gerry Mulligan, a saxophonist-turned-minister gives her sanctuary. Later, Leslie sees her analyst Ruth Storey, for guidance. Peppard realizes he wants to marry Leslie, goes on a binge with poet-saint Roddy McDowall. A few days later, Leslie returns tells Peppard she is carrying his child. He decides to stop drifting and asks Leslie to marry him. She says yes.

Produced by Arthur Freed, it was directed by Randal MacDougall from a screenplay by Robert Thom based on the novel by Jack Kerouac.

Adults.

"The Last Days of Pompeii" with Steve Reeves

(United Artists, July; time, 103 min.)

Still another Steve Reeves Italian-manufactured spectacle, this one more spectacular and more gruesome than most of them. Filmed in Eastman Color and the corny-sounding Supertotalscope, the Cineproduzioni-Procura-Transocean Production stars Reeves as a Roman soldier unofficially investigating a vicious band of marauders who posing as Christians, killed his father and other wealthy leaders of Pompeii. The acting is of the same mediocrity as that of most in this category. The dubbing is more uneven than usual. The special effects showing the crumbling of Pompeii when Vesuvius erupts are very good. Reeves fans, who pay mainly to watch their muscled hero, will be pleased to see him slay 20 men at once; grapple with a crocodile, oppose a sexy and bad woman, save a nice one's life; aid the Christians thrown to the lions; slay one of the latter and other eye-opening exploits. Direction is satisfactory; photography very good:—

In Pompeii, in 79 A.D., a series of savage raids terrorized the city's leading citizens. In each case, armed marauders attack a villa, kill its men, rape and slay its women and burn it. The rulers of Pompeii believe the raids are the work of bands of Christians, who, despite their soft words, are enemies of Rome and of law and order. Steve Reeves a Roman Centurion, returns to Pompeii after years of fighting. As he approaches the city, a chariot bearing Cristina Kauffman, daughter of Pompeii's Aedile, Mino Doro, ruler of the city, passes. When her horses bolt, Reeves saves her life, falling in love with her. She is reserved, goes along her way. Next he stops a soldier from whipping a young thief, Angel Aranda, thus saving his life. The mistress of the Aedile, Annamaria Baumann, sees him do this, is attracted to him. A woman of great power, determination and evil, she dominates the high priest, Fernando Rey. It is she who has organized the raids of the terrorists posing as Christians. Once a slave of the Roman legions while a child, she is seeking revenge. Reeves returns home to find his father murdered and the villa sacked. He protests to the High Priest, who says it is the work of the Christians. Despite the danger, the Christians continue to meet. Among them is blind Barbara Carroll, Cristina's devoted maid. While conducting a meeting, Roman soldiers arrest and imprison them. Their punishment is to be death at the hands of the gladiators and lions. Reeves, suspicious, investigates. He learns from the young thief the truth about Annamaria and the high priest. He confronts them. Annamaria orders Reeves killed. Reeves is wounded, escapes. He is soon captured and imprisoned. At his trial, Cristina comes to his defense, avowing her sympathy for the Christians and her love for Reeves. The two are sentenced to die in the arena. On execution day, Reeves kills the gladiator sent into the arena with him, then slays a lion. Just as all the lions are let loose on the Christians Reeves' comrades appear and kill Annamaria and Rey and free the Christians. At that moment Vesuvius erupts and the rich city's destruction begins. The Romans riot as the buildings burn. Reeves and Ione are led out of the holocaust by her blind maid, Barbara, Cristina and Reeves are saved, but heroic Barbara is killed by a falling pillar.

Paolo Moffa was executive producer and Mario

Bonnard directed from the screenplay by Ennia De Concini, Sergio Leone, Duccio Tessari and Sergio Corbucci.

Not for children.

"The Captain's Table" with John Gregson, Peggy Cummins and Donald Sinden

(20th Century-Fox, September; time, 90 min.)

A machine gun-paced, hilarious British comedy (Rank Organization) about a veteran freighter captain's first voyage at the helm of a luxury liner. John Gregson is wonderful as the officious skipper who gets involved with the pleasure-seeking passengers and a thieving crew. The scores of laugh-provoking verbal and visual gags—many risqué double entendres—are sprinkled throughout the many sequences, which include a bikini bathing contest, a children's party and a dinner at the captain's table. Peggy Cummins and Nadia Gray are fine as captain-chasing women. Reginald Beckwith is especially effective as Gregson's overly solicitous personal steward. Direction is excellent; photography fine:—

After captaining cargo vessels for 22 years, John Gregson is given the command of his company's luxury liner, "Queen Adelaide," on a trial basis. The South Star liner is bound from England to Sydney, Australia. Gregson's personal steward, Reginald Beckwith, takes an almost embarrassingly considerate interest in his master's welfare. First Officer Donald Sinden, a smooth young man, resents Gregson's authority. His main interest is in the pretty female passengers. Sinden, along with the other officers and crew, are making a small fortune selling the ship's supplies at each port of call. Leading the smuggling business is the Chief Purser, Richard Wattis. It is Wattis who points out to Gregson that as well as commanding the "Adelaide," the Captain has a large number of social events to arrange — the talent competition, beauty contest, old-time dancing, treasure hunt, debating society, children's party, etc. Among the passengers are: Peggy Cummins and Nadia Gray — two attractive ladies who have set their romantic sights on Gregson; Bill Kerr, a life of the party type Australian, with his boisterous wife, June Jago; Miles Malleeson, an escape-seeking clergyman; Nora Nicholson, a very hard-of-hearing oldster. Also their is Maurice Denham, a major who is a personal friend of the shipping line's board chairman, and a large stockholder in the firm. Gregson realizes he must not offend the offensive Denham. Reluctantly, the captain becomes involved with the amorous Nadia Gray, a wildly out-of-hand children's tea party, a romantic interlude with Peggy Cummins, and an end-of-voyage fancy dress dance at which the revelers suddenly discover that they are drinking cider instead of the champagne for which they have paid. Another trick of the Purser's. But when Gregson discovers Denham in a somewhat compromising position with Nadia Gray, the Captain regains confidence and blackmails Denham into sending back a glowing report to London. Gregson is to be at the helm of the "Adelaide" for years to come.

It was produced by Joseph Janni and directed by Jack Lee. The screenplay by John Whiting, Bryan Forbes and Nicholas Phipps was based on the novel

Family.

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MYERS URGES THEATRES TO BUILD BUSINESS; CONSIDER CABLE TV

"If I were an independent exhibitor in a town of some size, I think I would be sounding out my fellow exhibitors about forming a syndicate to exhibit pictures by cable-tv, in case tests show that such a venture can succeed. And if I were the chief executive of a movie company I would do all I could to encourage exhibitors—my old customers—to take over this new business."

This dramatic advice was offered this week by Abram F. Myers, board chairman and general counsel of Allied States Association of Motion Picture Exhibitors, speaking at the annual convention of Allied Theatre Owners of Wisconsin.

Mr. Myers, who questioned the advisability of fighting both cable and broadcast pay-TV systems simultaneously (if the public demands to see films at home), declared that "the exhibition of motion pictures, whether in the theatres or in the homes, must be conducted by the established theatre owners. It must not be gobbled up by the divorced circuits and it must not be permitted to pass into the hands of interests alien to the motion picture business."

In pointing out how small town independents can increase attendance, Mr. Myers advised: 1. Utilization of the Marcus Plan; 2. Distributors' releasing of films to theatres while the pictures are fresh; 3. Investment in exhibitor-financing of production by exhibitors who can afford it and consider plans sound; 4. Cooperation by exhibitors on a local level in advertising and exploiting films; and 5. Pressuring of Congress to "nudge the Department of Justice into recognizing its duty to enforce these decrees according to their wording and intentment."

MYRICK ASKS FILM SALESMEN FIGHT SALES POLICIES TO SAVE JOBS

At the same Wisconsin convention, Al Myrick, president of National Allied, urged film salesmen, branch and district managers of the major producer-distributor companies to "join exhibitors and fight unworkable sales policies coming out of New York in order to save your jobs."

Mr. Myrick noted that the closing of theatres already has resulted in veteran salesmen being discharged.

A seven point credo was read by the National Allied president: "These things I believe. 1. There can not be two classes of exhibitors, the 'haves' and 'have nots.' 2. That pictures must be played in all classes of theatres while new and fresh if our industry is to prosper. 3. That our merchandise is fresh today and stale tomorrow. 4. That the 70 mm. gimmick is one of the most destructive devices as now utilized, that

has come into our industry. 5. That distribution in setting film prices must take into consideration house overhead. 6. That film rental should not be floored at 25%, to say nothing of 35% and 40%. 7. That the motion picture industry cannot survive without the important revenue from small town, small city, and subsequent runs. The ones left are capable of throwing off important revenue, the small ones are gone."

TRAILERS SHOULD BE SHOWN OUTSIDE THEATRES, HOLDS NATIONAL ALLIED

Another suggestion as to how to make advertising of a theatre's forthcoming attractions more effective comes from Allied States Association of Motion Picture Exhibitors in a bulletin recently issued from its Washington headquarters. The bulletin put forth the idea that in some manner trailers should be presented outside the theatre.

"A great many more people pass by a theatre each day than attend it," noted National Allied, adding that "the marquee and posters tell them what picture is being played," yet they must buy a ticket and go inside to see the trailer" should they be "curious about next week's program."

"It does seem that some way could be devised for running trailers outside the theatre," the bulletin asserted.

It was suggested that "trailers need not be on 35 mm. film, nor do they need to be projected on full-size screens."

"The whole works," said the bulletin, "could probably be housed in a moderate-sized cabinet to be placed in front of the theatre, in the outer lobby, or in an adjacent store window. Perhaps it could operate mechanically, with projection from the rear, thus eliminating an operator. The animation would attract crowds — people love a free show — and the trailers would then begin to do a man's job for the exhibitors, reaching a vast potential audience and not merely a limited number of loyal theatre-goers."

It was explained that the criticism of trailers was meant "to stimulate thinking the direction of putting trailers to more effective use."

Trailers outside the theatre sounds like an ideal advertising method. Why hasn't it been done? Or has it? What do you think, Mr. Exhibitor?

WALL STREET OMEN

The recent unusually heavy upbeat trading in film company stocks on the New York Stock Exchange is seen due to Wall Street rumors that the majors are planning an early sale of their post-1948 libraries to television.

**"House of Usher" with Vincent Price,
Mark Damon and Myrna Fahey**

(*American Int'l, July; time 85 min.*)

Beautifully mounted in Eastman Color and CinemaScope, this British production of Edgar Allen Poe's horror classic set in early 19th century New England is a fairly good entertainment. Although a bit too wordy, the abundant gore, photo gimmicks, special effects and unusual theme, help keep the viewer on his seat's edge. Story centers around an over-sensitive man who claims he and his sister represent a long line of sinning dwellers in an evil house, and plots to prevent further issue in the Usher family and the destruction of the eerie mansion. Price, the only familiar player, is perfect as the brooding master of the house. The supporting cast is very helpful. Direction and photography are of high calibre:—

Mark Damon arrives unannounced at the House of Usher to see his fiancée, Myrna Fahey, when she fails to return to Boston. Damon learns from Butler Harry Ellerbe that he is not welcomed. At dinner, Vincent Price, last male in the long line of Ushers, makes it clear Damon shouldn't stay. Damon finds Myrna has changed appallingly. She is pale and listless. Price speaks in a whisper, eats only gruel. The house shudders each time there is a strange cracking noise. Ellerbe says it is only an old fissure. Price opposes Damon's plan to marry Myrna, showing the young man paintings of the ancestors, and telling Price that the ancestors' evil deeds have made the house evil and it must be destroyed. That night Damon has a nightmare in which all the ancestors appear. The next day Damon learns the secret of the Ushers: super-sensitivity of all senses. Damon barely misses death by "accidents" during the next few days. When Myrna is found "dead" on her bed, Price quickly places her in a coffin. Later, Damon learns that Myrna has been subject to catalytic fits. Price admits burying her alive to end the evil Usher line. Damon finds the coffin empty! He follows a bloody trail only to have a now insane Myrna try to kill him. She fails, but eludes him. Next, Myrna starts to choke Price. As she does so, the house shudders, lighting flashes and the building burns. Damon barely manages to escape. The house sinks in the marshes, leaving no trace of its existence.

It was produced and directed by Roger Corman from Richard Matheson's screenplay based on the story by Edgar Allen Poe.

Adults.

**"Cage of Evil" with Ronald Foster,
Pat Blair and Harp McGuire**

(*United Artists, July; time, 70 min.*)

A low-budgeted routine crime melodrama about a hardened young police detective who falls in love with a gem thief's beautiful moll and turns criminal. Ron Foster ("The Music Box Kid") shows much improvement in his acting in this suspense-crammed programmer. Pat Blair is competent as the curvaceous girl friend. No comic relief is provided. Narration by a chief of detectives, a character in the film, adds realism and human interest to the story. Direction is good as is the black-and-white cinematography:—

Ron Foster, handsome police detective, is assigned to find Howard McLeod, suspected of stealing \$500,000 in uncut diamonds. Foster falls in love with Pat Blair, McLeod's girlfriend. Disappointed at not being

promoted to lieutenant, Foster conspires with Pat to kill Foster and take the gems. Pat sets up a meeting between McLeod and a San Francisco fence, Hugh Sanders. When McLeod arrives at a motel meeting place, he is slain by Foster, who also kills Harp McGuire, his police partner, who surprises Foster at the motel, and tries to arrest him. Foster hides the diamonds in the motel's sink trap and arranges the two bodies to look as though Foster killed McLeod after the crook killed McGuire. Pat exits before the police arrive. Foster is a hero and is made lieutenant. Later he returns to the motel for the diamonds. He is forced to slug a plumber to get them. Meanwhile, Pat flies to San Francisco to meet Sanders and arrange for selling the gems. When Foster arrives at Sanders' he is startled to find a police stakeout, but quickly explains that he is working on the case. He warns Sanders. Foster pretends to arrest Pat, but drives her to a waiting plane for Mexico. Meanwhile, the plumber recognizes Foster from newspaper photos as the man who slugged him. The Mexican police are warned. Foster is slain by them, and Pat, stunned and alone, awaits the police and her punishment.

It was produced by Robert E. Kent and directed by Edward L. Cahn from a screenplay by Orville H. Hampton based on a story by Hampton and Alexander Richards.

Adult fare.

**"From the Terrace" with Paul Newman,
Joanne Woodward, Myrna Loy and Ina Balin**

(*20th Century-Fox; July; time, 144 min.*)

Outstanding entertainment. Based on John O'Hara's novel, this CinemaScope-Color by De Luxe attraction should prove one of the summer's biggest. It is loaded with brilliant dialogue, expert acting, human interest, suspense and some comic touches. Producer-director Mark Robson ("Peyton Place") has made the most of his exceptional players and the top-notch screenplay centering about a steel mill owner's son, who, unloved by his father, attempts to make his own fortune. Both Paul Newman and Joanne Woodward give prizeworthy portrayals; Newman as the protagonist; Joanne as his unfaithful wife. Myrna Loy is convincing as a drunken mother and newcomer Ina Balin scores in her characterization of a sweet young rich girl. Both situations and dialogue are exceedingly frank. A drive-in theatre is presented as nothing but a place for petting. E.g.: He: "I think we're the only ones watching the film." Direction is award-worthy; production values and cinematography, fine:—

Pennsylvania steel mill owner Leon Ames mourns a long-dead son, ignores another Paul Newman, who is due home from World War II. Ames' wife, Myrna Loy, unloved, has become an alcoholic and is having an affair with Lauren Gilbert, a married man. The night Newman returns from the Navy, he punches and threatens Gilbert. Newman spurns his father's offer of a steel mill job and goes to New York where he starts a firm to build and sell private planes with a longtime friend, George Grizzard. An uncle of George's finances them. At a lavish Southampton party, Newman meets Joanne Woodward and her psychiatrist suitor, Patrick O'Neal. Newman pursues Joanne and marries her although at first her parents look down upon him and his family. Anxious to make his fortune quickly, Newman leaves the air-

craft company when he is offered a job in Wall Street by Felix Aylmer, whose grandson Newman saved from drowning. Newman's work takes him away from home often for long periods. Joanne starts to see O'Neal again. Newman, while visiting the pleasant home of smalltown manufacturer Ted De Corsia, is attracted to his daughter, Ina Balin. Returning to New York after telling Ina they can never see each other again, Newman learns from his boss that Joanne's meetings with O'Neal are an open secret. Aylmer won't sanction Newman's divorce and Joanne won't grant him one. O'Neal tells Joanne he will never marry her. Howard Caine, the father of the boy Newman saved, gets pictures of Newman and Ina in a hotel room and blackmails Newman to save his job. The day Newman is given a partnership in the firm, he realizes money isn't all. He exposes both his former aircraft company's poor plane and Caine's blackmailing and quits the company and Joanne, returning to Ina.

It was produced and directed by Mark Robson from Ernest Lehman's screenplay based on John O'Hara's novel.

Adult fare.

"Song Without End" with Dirk Bogarde, Genevieve Page and Capucine

(Columbia, July; time, 141 min.)

For the rare female movie-goer who is indiscriminating in her film entertainment while appreciating classical music for the piano. This CinemaScope-Eastman Color Hollywood version of the life of composer-pianist Franz Liszt — made abroad — features excerpts from about 40 classical musical works, with a bit of repetitious drama thrown into the overlong production. Because Liszt, who is ably enacted by Britain's Dirk Bogarde, is not shown as a sympathetic or too interesting character, little suspense is present. Genevieve Page overacts as his mistress, while Parisian model Capucine exhibits little acting prowess as a Russian princess. There are only a few good outdoor scenes of Europe. Direction is adequate; photography very good:—

In 1834, Franz Liszt (Dirk Bogarde) is Europe's most brilliant pianist at the age of 26. He is made much of by George Sand (Patricia Morrison), a former mistress, and Chopin, her present lover. He is tortured by his conscience for having failed to enter the priesthood as he had promised his mother, Katharin Squire. He also wants to compose rather than perform. Liszt is about to desert Genevieve Page, his present mistress, a countess, who left her husband for him and has borne him two children. Liszt allows his manager, Lou Jacobi, to challenge a rising concert star. Liszt proves supreme and he embarks on a triumphal tour, during which he meets Russian Princess Carolyne Sayn-Wittgenstein (Capucine). They fall in love. Carolyne recognizes his genius as a composer. She is the wife of cold, arrogant Prince Nicholas Sayn-Wittgenstein (Ivan Desney). Her marriage is one of royal convenience. She is confident she can get a divorce. Aided by the Grand Duchess of Weimar (Martita Hunt), sister to the Czar, Carolyne contrives to have her beloved appointed Conductor to the Duchess' court. The Grand Duchess promises to use her influence with her brother to secure a divorce for Carolyne. Marie, unsuccessfully trying to

win Liszt back, warns Carolyne that she too, will be discarded, as all of Liszt's women have been. But Carolyn is undisturbed. Liszt at long last starts to write music. Prince Nicholas will not consent to a divorce without financial concessions, so Carolyn assigns her immense wealth to him, after which she and Liszt prepare to be married. On the eve of the wedding, the Vatican refuses its consent. Liszt begs Carolyne to go away with him as his mistress. A deeply pious woman, she refuses. For consolation, Liszt enters the Monastery of the Madonna Del Rosario high on Rome's hills. He is Abbe Liszt now. While the choir sings his compositions, he accompanies it on the organ. He feels inner peace.

It was produced by William Goetz and directed by Charles Vidor from Vidor's screenplay.

Adults.

"13 Ghosts" with Charles Herbert, Jo Morrow, Martin Milner, Rosemary De Camp and Donald Woods

(Columbia, July; time, 88 min.)

A mildly humorous and scary family programmer with a highly exploitable gimmick—ghosts that appear only when the patron looks through the proper colored lenses of a cardboard viewer and disappear when watched through the other half of the viewer. The story—which should appeal mainly to the youngsters—concerns a museum curator, his wife, teen-age daughter and 10-year-old son who move into a house haunted by ghosts and a scheming lawyer. Donald Woods and Charles Herbert render worthy portrayals of the father and son. Direction is competent. Photography, boasting many tricks, is fine:—

Donald Woods, Curator of Vertebrate Paleontology at the Los Angeles Museum forgets to pay a furniture bill. His wife Rosemary De Camp watches furniture being repossessed. One day attorney Martin Milner announces that Woods has inherited a house from his rich uncle, with the stipulation that they must take it as they find it. They move into the big house which gives signs of being haunted. Horrible things happen to Rosemary, her 10-year-old son, Charles Herbert, and lovely teen-age daughter, Jo Morrow. On hand is a witch-like housekeeper, Margaret Hamilton. The giant portrait of the late Uncle Zorba haunts them; ghosts by the dozen frighten them. Jo is scared by an apparition of Uncle Zorba outside her window during a rain storm. When Charles finds some hundred-dollar bills falling out of a hole in a bannister, Milner pledges him to secrecy. Milner advises ghost-scared Woods to leave the house at once, telling him the state will pay \$10,000 for the place. Woods wants to spend one more night. A seance is held at which the late uncle says "one of you will die tonight." Milner is about to smother Charles in a trick bed when the lawyer sees the uncle's ghost. Charles wakes up in time to save himself, but Milner, attempting to flee the ghost, is smothered in the bed himself. The family now has the late uncle's hidden money, decides to remain in the house. Margaret says the ghosts are gone, but will return.

It was produced and directed by William Castle from a screenplay by Robb White.

Family.

**"Murder, Inc." with Stuart Whitman,
May Britt, Henry Morgan and Peter Falk**

(20th Century-Fox, July; time, 120 min.)

A better than average factual crime melodrama dealing with the history of "Murder, Inc.," the organized paid killers of a vicious syndicate operating mainly in New York in the 1930's. With a shade too little excitement for pure action fans, the lengthy, exploitable, always grisly (including a rape scene) film remains fairly taut and suspenseful, thanks to superb portrayals by Peter Falk as gunman Abe Reles, and David J. Stuart as Lepke. Names which will help on the marquee are May Britt, comedian Henry Morgan, and singer Sarah Vaughan, who performs briefly. The story is tough, with hardly any humor. Direction is fine; photography first-rate:—

Abe Reles (Peter Falk) and The Bug (Warren Fennerty), two killers from Brooklyn's Brownsville section visit the garment district to meet Louis (Lepke) Buckhalter, (David J. Stewart), smooth kingpin of organized crime. Reles goes to work for Lepke. On his first "job" for him, the killing of a Catskill resort owner, Morey Amsterdam, Reles uses out-of-work young singer, Joey Collins (Stuart Whitman), who owes Reles money. Eadie (May Britt), Collins' dancer wife, is concerned over her husband's new cronies. Later Lepke's aide, Mendy Weiss (Joseph Bernard) has Reles murder a stevedore for Albert Anastasia (Howard L. Smith), waterfront crime lord. Reles brutally rapes Eadie who hates him. Collins is scared to fight or flee. Eadie orders him out, but later, beaten, agrees with Collins to accept a luxurious apartment from Reles. To avoid being called before a grand jury, Lepke hides out at the apartment, later gives himself up to get the heat off the various mobs. To his surprise, he is sentenced to 30 years. When Asst. D.A. Burton Turkus (Henry Morgan) starts to fight Murder, Inc., both he and Lepke race to reach the witnesses who can testify against Lepke. The Bug is killed. Eadie tells all to Turkus. Reles "sings," but is killed before he can testify in court. Eadie begs Collins to talk. He refuses. She leaves her police protection, self-destructively, and is murdered. Collins finally tells all, sends Lepke to the chair.

Produced by Burt Balaban, it was directed by Balaban and Stuart Rosenberg from a screenplay by Irve Tunick and Mell Barr from the book by Burton Turkus and Sid Feder.

Adults.

MORE HITS FOR THE MONEY

Si H. Fabian, president of the Stanley Warner Corp. and the American Congress of Exhibitors, declared this week that "hit pictures can be made without the investment of multi-millions of dollars."

The success of "ordinary good pictures made at relatively modest production cost, such as 'Summer Place,' 'Bramble Bush,' 'Al Capone' and 'Pay or Die' which have had something the public wants and have been great grossers for most of us," attest to the aforementioned belief, Mr. Fabian said.

"If more pictures were made, we would have more of this class of good hits," adding that "it is an economic law that the percentages of achieving hits are all in favor of both the exhibitor and film company if more pictures were made."

**"12 To The Moon" with Ken Clark,
Phillip Baird and Tony Dexter**

(Columbia, June; time, 74 min.)

A science-fiction melodrama to be played as a supporting feature. The story deals with 12 of the world's top scientists — two of whom are pretty women — who reach the moon only to be sent back to earth by a mysterious moon people who believe earth people to be evil and aggressive. Loaded with dialogue, much of which concerns the politics of the international crew, this Luna Production is short on action. The only marquee strength is Francis X. Bushman, who has only a brief part. Direction and photography are adequate:—

The Director of International Space Order, Francis X. Bushman, announces the successful launching of "Lunar Eagle No. 1." Built by the efforts of all nations, its destination is the moon. Its purpose: to learn if organic life exists outside the earth. Twelve of the earth's specialists man the Lunar Eagle, which is led by Ken Clark of the U. S., the top astrophysicist of his time. With him is German-born John Wengraf, a great scientist. Assisting him is Robert Montgomery, Jr., American child prodigy and holder of a doctor's degree in mathematics at 19. First pilot is Anthony Dexter, a Brazilian. Also aboard are leading astronomer Cory Devlin; Tema Bey, Turkish biologist and space medicine expert; Anna-Lisa, Swedish physician-research chemist; Phillip Baird, noted British geophysicist; pretty Tokyo-born Michi Kobi, astrophotographer and pharmacist; Tom Conway; Russian geologist and mapmaker; France's Roger Til, engineer-technician and Israel's Polish-born Richard Weber, aeronautic engineer and astro-scientist. The rocket ship lands in the mooncrater Menelaus. The party disembarks to find no life, movement or air. All is still as the flag of the U. S. Peace Congress is planted. There is a feeling that the group is being watched by hostile forces. Searching for mineral deposits, beautiful Ann-Lisa and Tema Bey follow oxygen traces into a small cave. In love, the two enter, disappear. The rest of the party explodes a small atomic bazooka to speed up the search for minerals. Conway loses his hands in molten silver which spills over the crater like lava when the bazooka explodes. The explorers become aware of the couple's disappearance, but find the cave opening has turned into an impassable wall of solid ice. The search for them is given up. Baird disappears in a quicksand-like pumice dust pit. Returning to the rocket ship, the crew finds all contact with earth has broken off. Michi Kobi reads a strange message coming over the magnetic tape: "The Great Coordinator of the Moon orders you to return to Earth at once!" A great city below the moon's crust is said to be the home of a mysterious civilization. The metropolis believes man's greed will contaminate the city's peaceful life. The rocket leaves and nearing the earth finds the North American continent has had all its molecular activity frozen by the moon people. Wengraf and Weber volunteer to drop an atom bomb into Mt. Popocatepetl to thaw the freeze. The plan fails, but the moon people, appreciative of man's sacrifice and the love of Anna-Lisa and Bey, their captives spare the earth and thaw it as the rocket lands there.

It was produced by Fred Gebhardt and directed by David Bradley from Dewitt Bodeen's screenplay based on a story by Gebhardt. Family.

HARRISON'S REPORTS

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RELEASE SCHEDULE FOR FEATURES

Allied Artists Features

(1560 Broadway, New York 19, N. Y.)

- 6001 The Hypnotic Eye—Bergerac-HayesFeb.
6002 Bluebeard's Ten Honeymoons—Sanders-Calvert Feb.
6003 Sexpot Goes to College—Van Doren-M. Bardot .Mar.
6004 Pay or Die—BorgnineMar.
5657 Friendly Persuasion—reissueMar. 12
6005 I Passed for WhiteMar. 20
5905 Al Capone—Steiger-SpainApr. 5
5911 King of the Wild Stallions—
5525 The Phoenix City Story (re-release)Apr. 24
5501 The Human Jungle (re-release)Apr. 24
6006 Raymie—Ladd-Agar-AdamsMay 15
Montgomery-Brewster (C'Scope)May 17
6004 Pay or Die—BorgnineMay 29
6003 Sexpot Goes to College—
Van Doren-M. BardotJune 18
5910 Speed Crazy—Halsey-LimeJune 28
5909 The Rebel Set—Kathleen Crowley
(formerly "Beatsville, U.S.A.")June 28
6007 Hell to EternityJuly 10

American International Features

(8255 Sunset Blvd., Hollywood 46, Calif.)

- 317 Tank Commandos—Campo LawrenceMar. 11
318 Operation Dames—Meyer-HendersonMar. 11
319 The Roadracers—Lawrence FraserApr. 1
320 Daddy-O—Contino-GilesApr. 1
321 Horrors of the Black Museum—
Gough-Curnow (C'Scope)May
323 The Headless Ghost—Lyon-Rose (C'Scope) ...May
205 Reform School Girl—Ed ByrnesJune
202 Drag Strip Girl—Fay SpainJune
404 Diary of a High School Bride—Sands-Robinson July 22
405 Ghost of Dragstrip Hollow—Fair-Braddock ..July 22
403 Sign of the Gladiator—
(Colorscope) Ekberg-MarshallSept. 23
407 The Bucket of Blood—Morris-MillerOct. 28
409 The Leeches—Clark-VickersOct. 28
406 Goliath and the Barbarians(Scope-Color)—
ReevesJan. 13
501 Angry Red Planet—Mohr-Hayden-Tremayne Feb. 24
503 Circus of Horrors—
Diffing-Remberg-Monlaur (Color)May 11
121 Thunder Over Hawaii—
Denning-Garland (Color) ReissueMay 11
408 Jailbreakers—Hutton-CastleJune 1
504 Why Must I Die?—Moore-PagetJune 22
505 Beyond the Time Barrier—Clarke-Tompkins ..July 13
506 Amazing Transparent Man—
Chapman-KennedyJuly 13
502 House of Usher—
Price-Damon-Fahey (Color-C'Scope)July 20
Journey to the Lost City—
Paget-Christian (Color)Aug. 24
Apache Woman—
Bridges-Taylor (Color) ReissueAug. 24
Male and Female—Tiller-Britton-BendixSept. 14

Buena Vista Features

(477 Madison Ave., New York 22, N. Y.)

- The Shaggy Dog—MacMurray-HagenApr.
Sleeping Beauty—Cartoon featureJuly
Darby O'Gill and the Little People—Munro-Sharpe..July
The Big Fisherman—Keel-KohnerAug.
Third Man on the Mountain—Rennie-MacArthur ...Nov.
Toby Tyler—Corcoran-SheldonFeb.
Kidnapped—Finch-MacArthurApr.
PollyannaJuly

Columbia Features

(711 Fifth Ave., New York 22, N. Y.)

- Suddenly, Last Summer—Taylor, Hepburn-Clift .Jan.
419 The Gene Krupa Story—Mineo-Darren-Kohner ..Jan.
418 Who Was That Lady?—Curtis-Martin-LeighFeb.
421 Once More With Feeling—Brynnner-KendallFeb.
420 Our Man in Havana—Guinness-Ives-O'Hara
Kovacs-Coward (C'Scope)Feb.
426 Man on a String—Borgnine-MathewsApr.
423 Babette Goes to War—Bardot (C'Scope)Mar.
422 Comanche Station—Scott (C'Scope)Mar.
424 Because They're Young—Clark—Shaw-Weld ..April
As the Sea Rages—Schell-RobertsonApril
All the Young Men—Ladd-Poitier-SahlMay
Enemy General, The—Johnson-Aumont-Carrol ..May

- 428 Electronic Monster, The—RolféMay
427 Strangers of Bombay, TheMay
Let No Man Write My Epitaph—
Ives-Winters-DarrenJune
450 My Dog, BuddyJune
Twelve to the Moon—ClarkJune
Mountain Road, The—Stewart-LuJune
Battle in Outer Space—
Ikebe, Anzai-Stanford (Scope-Color)June
503 Stop! Look! & Laugh!—Three StoogesJuly
501 Strangers When We Meet—
Douglas-Novak-Kovacs-Rush (C'Scope, Color) July
502 13 Ghosts—Herbert-MorrowJuly
502 Song Without End—Bogarde—CapucineSpecial
230 The Bridge on the River Kwai—
Holden-Guinness (C'Scope)Special

Metro-Goldwyn-Mayer Features

(1540 Broadway, New York 19, N. Y.)

- 924 The Big Operator—Rooney-Van DorenAug.
925 The Scapegoat—GuinnessAug.
1 It Started With a Kiss—Ford-ReynoldsSept.
2 For The First Time—LanzaSept.
3 Tarzan, The Ape Man—Denny MillerOct.
4 Girl's Town—Van DorenOct.
5 Libel—Bogarde-DeHavillandOct.
6 The House of Seven Hawks—R. TaylorNov.
7 The Wreck of the Mary Deare—Cooper-Heston Dec.
8 Never So Few—Sinatra-LollabrigidaDec.
The Time Machine—Taylor-YoungJan.
10 The Gazebo—Ford-ReynoldsJan.
12 Home from the Hill—Mitchum-ParkerMarch
13 Please Don't Eat the Daisies—Niven-DayApril
14 Platinum High School—Rooney-MooreMay
15 Giant of Marathon, The—
Reeves-Demongeot (Color)May
Subterraneans, The—
Caron-Peppard (Color) Pre-releaseJune
16 Adventures of Huckleberry Finn—
Hodges-Randall (C'Scope, Metrocolor)June
Bells Are Ringing—
Holliday-Martin (C'Scope, Color)July
Ben-HurSpecial
19 Day They Robbed the Bank of England, The—
Ray-Griffith???

Paramount Features

(1501 Broadway, New York 36, N. Y.)

- 5910 Jack The RipperFeb.
5912 The Big Night—Sparks-StevensonFeb.
5913 Circus Stars (Technicolor-Russian)Feb.
5914 Chance Meeting—Kruger-PresleyMar.
5915 Heller in Pink Tights—Loren-Quinn (Tech.) ..Mar.
5917 Visit to A Small Planet—LewisApr.
5921 Prisoner of the Volga—
Derek-Martinelli-Adams (Technicolor)May
5922 Walk Like a Dragon—Lord-McCarthy-Shigeta .June
5923 Rat Race, The—Curtis-Reynolds (Tech.)July
5924 Bellboy, The—LewisJuly
5925 Tarzan the Magnificent—Scott (Color)July
5919 Conspiracy of Hearts—Palmer-Mitchell-Lewis .April
5920 In the Wake of a Stranger—Wright-EatonApril
5916 Five Branded Women(Special Engagements)

Twentieth Century-Fox Features

(444 W. 56th St., New York 19, N. Y.)

- 909-2 The Remarkable Mr. Pennypacker—
Webb-McGuire (C'Scope)Mar.
910-0 The Sound and the Fury—
Brynnner-Woodward (C'Scope)Mar.
Diary of Anne Frank—
Perkins-Shildkraut (C'Scope) (pre-release) .Mar.
911-8 The Lone Texan—Parker Dalton (Regalscope) Mar.
915-9 Compulsion—
Welles-Varsi-Stockwell (C'Scope)Apr.
914-2 Warlock—Widmark-Malone (C'Scope)Apr.
917-5 A Woman Obsessed—Hayward-Boyd (C'Scope) May
912-6 The Sad Horse—Ladd-Wills (C'Scope)May
913-4 The Little Savage—
Armendarez (Regalscope)May
918-3 Say One for Me—
Crosby-Reynolds-Wagner (C'Scope)June
920-9 Here Come the Jets—
Broidy-Thomas (Regalscope)June

922-5 South Pacific—Gaynor-Brazzi July
 Holiday for Lovers—Webb-Wyman (C'Scope) July
 921-7 Son of Robin Hood—
 Hedison-Laverick (C'Scope) July
 924-1 Miracle of the Hills—
 Rex Reason (Regalscope) July
 925-8 Blue Denim—DeWilde-Lynley (C'Scope) ... Aug.
 926-6 A Private's Affair—Mineo-Carere (C'Scope) .. Aug.
 928-2 Return of the Fly—
 Price-Halsey (Regalscope) Aug.
 927-4 Alligator People—
 Garland-Macready (C'Scope) Aug.
 929-0 The Blue Angel—Jurgens-Britt (C'Scope) ... Sept.
 930-8 Oregon Trail—MacMurray (C'Scope) Sept.
 931-6 The Best of Everything—
 Lange-Boyd-Parker (C'Scope) Oct.
 932-4 Five Gates to Hell—Owens-Brand (C'Scope) Oct.
 The Man Who Understood Women—
 Fonda-Caron (C'Scope-Color) Oct.
 933-2 Hound Dog Man—Lynley-Fabian (C'Scope) . Nov.
 936-5 Beloved Infidel—Kerr-Peck (C'Scope) Nov.
 934-0 Journey To The Center Of The Earth—
 Boone-Mason (C'Scope) Dec.
 935-7 Dog of Flanders—Ladd-Bikel (C'Scope) Dec.
 937-3 Blood and Steel—
 Lupton-Rodann (Regalscope) Dec.
 001-8 The Story on Page One—
 Hayworth-Franciosa (C'Scope) Jan.
 002-6 Seven Thieves—Robinson-Collins-Steiger Jan.
 003-4 The Rookie—Noonan-Marshall Jan.
 005-9 Sink The Bismark—Wynter-More Feb.
 006-7 The Third Voice—O'Brien-London Feb.
 007-5 Three Murderesses—(French) Feb.
 008-3 When Comedy Was King—Chaplin-Keaton, etc. Feb.
 009-1 Wild River—Clift-Remick (Color) Mar.
 010-9 Wake Me When It's Over—Kovacs-Shawn ... Mar.
 011-7 Dog of Flanders (C'Scope)—
 Ladd-Crisp-Bikel Mar.
 015-8 Operation Amsterdam—Finch-Bartok Mar.
 012-5 Masters of the Congo Jungle (C'Scope)—
 Nature Subject Apr.
 009-1 The Wild River (C'Scope)—
 Clift-Remick-Van Fleet Apr.
 016-6 Valley of the Redwoods (C'Scope)—
 Hudson Bernay Apr.
 017-4 Flame Over India (C'Scope)—More-Bacall ... Apr.
 018-2 Crack in the Mirror (C'Scope)—
 Welles-Greco-Dillman May
 019-0 Upstairs and Downstairs—Craig-Demongeot .. May
 010-9 Wake Me When Its Over (C'Scope)—
 Kovacs-Shawn May
 013-3 13 Fighting Men (C'Scope)—Williams-Dexter . May
 004-2 Bobbikins (C'Scope)—Bygraves-Jones June
 021 Story of Ruth—Eden-Whitman (C'Scope) ... June
 Captain's Table, The—
 Gregson-Cummin (Color) June
 028 From the Terrace—
 Newman-Woodward (C'Scope) June
 Let's Make Love—
 Monroe-Montand (C'Scope) July
 026 Lost World—Lamas-Welles (C'Scope-Color) . July
 031 Murder, Inc.—Britt-Whitman (C'Scope-Color) . July

United Artists Features

(729 Seventh Ave., New York 19, N. Y.)

Vice Raid—Van Doren-Coogan Feb.
 Take A Giant Step—Nash-Dee Feb.
 Oklahoma Territory—Williams-Talbot Mar.
 The Summer of the Seventeenth Doll—
 Borgnine-Baxter Mar.
 The Fugitive Kind—Brando-Magnano-Woodward ... Mar.
 The Boy and the Pirates—Herbert-Gordon Apr.
 Three Came to Kill—Mitchell-Brodie Apr.
 The Unforgiven—Lancaster-Hepburn-Murphy Apr.
 6014 Gallant Hours, The—Cagney May
 6013 Noose for a Gunman—Davis-De Corsia May
 Summer of the 17th Doll—Borgnine-Baxter May
 6016 Macumba Love—Rodann (Color) June
 6015 Music Box Kid, The—Foster-Patten-Richards .. June
 6017 Apartment, The—
 Lemmon-MacLaine-MacMurray (Scope) June
 6020 Last Days of Pompeii, The—
 Reeves-Carrol (Color) July

Universal-International Features

(445 Park Ave., New York 22, N. Y.)

6006 Hell Bent for Leather—Murphy-Farr Feb.
 6007 Four Fast Guns—Craig Feb.
 The Glenn Miller Story—
 Stewart-Allyson (re-release) Mar.
 6011 The Snow Queen—
 (animated H. Christian Andersen classic) ... Apr.
 6004 Private Lives of Adam and Eve—
 Rooney-Van Doren Apr.
 6005 Othello—(Russian) May
 6012 Cossacks, The—
 Purdom-Barrymore, Jr.-Moll (Color) June
 6014 Leech Woman, The—Gray-Williams-Talbot ... June
 6008 Head of a Tyrant—
 Girotti-Corey-Baldini (Color) June
 6013 Brides of Dracula—Cushing-Hunt (Color) ... June
 6015 Portrait in Black—
 Turner-Quinn-Dee-Basehart (Color) July
 6016 Dinosaurs!—Ramsey-Hanson (Color) July

Warner Bros. Features

(666 Fifth Ave., New York 19, N. Y.)

909 Bramble Bush—Burton-Rush (Tech.) Feb. 13
 Israel—Robinson (Tech.) Feb. 20
 910 The Rise and Fall of Legs Diamond—
 Danton-Steele Feb. 27
 911 Guns of the Timberland—Ladd (Tech.) Mar. 19
 912 This Rebel Breed—Moreno-Damon-Mohr ... Mar. 19
 913 The Threat—Knapp-Lawson Mar. 26
 821 The Nun's Story—Hepburn-Finch (repeat) .. Apr. 9
 914 Tall Story—Perkins-Fonda Apr. 16
 917 Sergeant Rutledge—Hunter-Towers May 28
 918 Hannibal—Mature-Gam-Ferzetti (Scope-Color) . June
 919 Ice Palace—
 Burton-Ryan-Jones-Hyer-Backus (Color) July
 920 Hercules Unchained—
 Reeves-Koscina (Scope-Color) July

SHORT SUBJECT RELEASE SCHEDULE

Columbia—One Reel

4601 Gerald McBoing Boing's Symphony—
 (reissue) (7½ min.) Sept. 17
 4851 Sitka Sue (reissue) (10½ min.) Sept. 17
 4951 Jerry Wald and Orchestra—
 (reissue) (10½ min.) Sept. 24
 4752 Spellbound Hound—
 Mr. Magoo (reissue) (7 min.) Oct. 1
 4603 Bringing Up Mother (reissue) (7 min.) Oct. 8
 4802 The Marvels—Golf Trick Shooting Oct. 29
 4701 Wolf Hounded—Loopy de Loop (7 min.) .. Nov. 5
 4753 Trouble Indemnity—
 Mr. Magoo (6½ min.) (Reissue) Nov. 5
 4604 Glee Worms (7 min.) (Reissue) Nov. 12
 4605 The Tell Tale Heart (8 min.) (Reissue) ... Nov. 26
 4702 Little Bo Bopped—Loopy de Loop (6 min.) . Dec. 3
 4754 Bungled Bungalow—
 Mr. Magoo (6½ min.) (Reissue) Dec. 3
 4606 Little Match Girl (8½ min.) (Reissue) Dec. 17
 4952 Machito & Orchestra (10½ min.) (Reissue) Dec. 17
 4407 The Man on the Flying Trapeze—
 (7 min.) (Reissue) Jan. 7
 4552 Candid Microphone #5 (10 min.) Jan. 14
 4852 This is Versailles (10½ min.) (Reissue) Jan. 21
 4408 Rocky Road to Ruin (8 min.) (Reissue) Jan. 28
 4803 Greatest Show on Water—World of Sports Feb. 4
 4755 Barefaced Flatfoot, The—
 Mr. Magoo (7 min.) (Reissue) Feb. 4
 4553 Candid Microphone No. 1, Series 1—
 (Reissue (11 min.) Feb. 11
 4953 Les Elgart and Orchestra—
 Thrills of Music (Reissue) (10 min.) Feb. 18
 Color Favorite (Reissue) (7 min.) Feb. 25
 4610 Lo the Poor Buffalo—
 Color Favorite (Reissue) (6½ min.) Mar. 3
 4703 Tale of a Wolf—Loopy de Loop (6½ min.) Mar. 3
 Film Novelties (10 min.) Mar. 10
 4554 Candid Microphone No. 8, Series 1—
 (Reissue) (10½ min.) Mar. 17
 4611 Unicorn in the Garden—
 Color Favorite (Reissue) (7 min.) Mar. 24
 4609 Pete Hothead—
 4808 Swinging Down the Lane—World of Sports Mar. 24
 4853 Beyond the Frontier—

Columbia—Two Reels

3405	Sappy Bull Fighters—3 Stooges (15½ m.)	June 4
3436	Spook to Me—Andy Clyde (reissue) (17 m.)	June 18
4401	Up In Daisy's Penthouse— Three Stooges (reissue) (16½ min.)	Sept. 3
4421	Super Wolf— Hugh Herbert (reissue) (16 min.)	Sept. 17
4402	Booty and the Beast— The Three Stooges (reissue) (16½ min.)	Oct. 15
4431	Fraidy Cat—Joe Besser (reissue) (16 min.)	Oct. 22
4422	A Fool And His Honey (16 min.) (Reissue)	Nov. 5
4441	Wonderful Gibraltar—Travel (18 min.)	Nov. 12
4403	Loose Loot—Three Stooges (16 min.)	Nov. 19
4432	The Champ Steps Out— (16½ min.) (Reissue)	Nov. 19
4423	Hooked and Rooked (16½ min.) (Reissue)	Dec. 10
4433	Dizzy Yardstick (16½ min.) (Reissue)	Dec. 24
4404	Tricky Dicks— Three Stooges (16 min.) (Reissue)	Jan. 7
4434	Innocently Guilty (16 min.) (Reissue)	Jan. 28

Metro-Goldwyn-Mayer—One Reel

(Editor's Note: The following Gold Medal Cartoons, all Technicolor reissues, comprise the 1959-60 schedule and are available for booking dates.)

W-161	Just Ducky (7 m.)	
W-163	Two Little Indians (7 m.)	
W-163	Life With Tom (8 m.)	
W-164	Puppy Tale (7 m.)	
W-165	Posse Cat (7m.)	
W-166	Hic-Cup Pup (6 m.)	
W-167	Little School Mouse (7 m.)	
W-168	Baby Butch (8 m.)	
W-169	Three Little Pups (7 m.)	
W-170	Drag-Along Droopy (8 m.)	
W-171	Billy Boy (6 m.)	
W-172	Homesteader Droopy (8 m.)	
W-173	Half Pint Palomino (7 m.)	
W-174	Impossible Possium (7 m.)	
W-175	Sleepy Time Squirrel (7 m.)	
W-176	Bird-Brained Dog (7 m.)	

Paramount—One Reel

E19-1	Let's Stalk Spinach—Popeye (7 min.)	Sept. 4
E19-2	Punch and Judo—Popeye (6 min.)	Sept. 4
E19-3	Popeye's Pappy (7 min.)	Sept. 4
E19-4	Lunch with a Punch—Popeye (7 min.)	Sept. 4
E19-5	Swimmer Take All—Popeye (7 min.)	Sept. 4
E19-6	Friend or Phony—Popeye (7 min.)	Sept. 11
S19-1	Better Bait Than Never— Cartoon Champ. (7 min.)	Sept. 11
S19-2	Surf Bored—Cartoon Champ. (7 min.)	Sept. 11
S19-3	Huey's Ducky Daddy— Cartoon Champ. (7 min.)	Sept. 11
S19-4	The Scaprene Court— Cartoon Champ. (7 min.)	Sept. 11
S19-5	Crazy Town—Cartoon Champ. (7 min.)	Sept. 18
S19-6	Hair Today, Gone Tomorrow— Cartoon Champ. (7 min.)	Sept. 18
S19-7	Cage Fright—Cartoon Champ. (7 min.)	Sept. 18
S19-8	Pig-a-Boo—Cartoon Champ. (7 min.)	Sept. 18
S19-9	Frightday the 13th (7 min.)	Sept. 18
S1910	True Boo (7 min.)	Sept. 25
S19-11	Northwest Mousie (7 min.)	Sept. 25
S19-12	Surf and Sound (7 min.)	Sept. 25
S19-13	Of Mice and Menace (7 min.)	Sept. 25
S19-14	Ship-a-Hooey (7 min.)	Sept. 25
M19-1	Mike the Masquerader— Modern Madcaps (6 min.)	Jan. 1
J19-1	The Boss is Always Right— Jeepers & Creepers (6 min.)	Jan. 15
P19-1	Be Mice to Cats—Noveltoon (6 min.)	Feb. 5
M19-2	Fiddle Faddle—Modern Madcaps (7 min.)	Feb. 26

Twentieth Century-Fox—One Reel

7904-6	Hawaii—Movietone (C'Scope)	Apr.
5904-8	The Flamboyant Arms— Terrytoon (C'Scope) (7 m.)	Apr.
5934-5	The Magic Slipper— Terrytoon (reissue) (7 m.)	Apr.
5905-5	Foofle's Train Ride—Terrytoon (C'Scope)	May

5935-2 A Sleepless Night—

	Terrytoon (reissue) (7 m.)	May
7905-3	Movietone—CinemaScope	May
7906-1	Movietone—CinemaScope	June
5906-3	Gaston's Mama Lisa—Terrytoon (C'Scope)	June
5936-0	Foiling the Fox—Terrytoon (reissue)	June
7907-9	Movietone—CinemaScope	July
5907-1	The Minute and 1/2 Man— Terrytoon (C'Scope)	July
5937-8	How to Keep Cool—Terrytoon (reissue)	July
7908-7	Movietone—CinemaScope	Aug.
5908-9	The Fabulous Firework Family— Terrytoon (C'Scope)	Aug.
5938-6	Better Late than Never— Terrytoon (reissue)	Aug.
5909-7	Wild Life—Terrytoon (C'Scope)	Sept.
5910-5	Hashimoto-San—Terrytoon (C'Scope)	Oct.
5911-3	Creatures from Outer Space— Terrytoon (C'Scope)	Nov.
5912-1	The Leaky Faucet—Terrytoon (C'Scope)	Dec.

Universal—One Reel

4011	Kiddie League—Woody Woodpecker	Nov. 3
4071	The Irish In Me—Color Parade (9 min.)	Nov. 3
4031	Socco in Morocco— Woody Woodpecker (reissue)	Nov. 10
4012	Mouse Trapped	Dec. 8
4072	Honorable Myrtle—Color Parade (9 min.)	Dec. 15
4032	Alley to Bali—Color Cartune (reissue)	Dec. 29
4013	Billion-Dollar Boner—Woody Woodpecker	Jan. 5
4033	Under the Counterspy— Woody Woodpecker (reissue)	Jan. 26
4073	Fragrant Harbor—Color Parade (9 min.)	Jan. 26
4014	Witty Kitty—Cartune	Feb. 2
4034	Hot Rod Huckster—Cartune (Reissue)	Feb. 23
4015	Pistol Packin' Woodpecker—Cartune	Mar. 2
4074	Hi Colorado (C'Scope)	Mar. 9
4035	Real Gone Woody—Cartune (Reissue)	Mar. 23
4016	Heap Big Hepcat—Woody Woodpecker	Mar. 30
4075	Let's Talk Turkey—Color Parade (9 min.)	Apr. 20
4017	Ballyhooey—Woody Woodpecker	Apr. 20
4036	Convict Concerto—Cartune (Reissue)	Apr. 27
4018	How to Stuff a Woodpecker—Cartune	May 18
4076	Golden Peninsula—Color Parade (9 min.)	June 1
4019	Bats in the Belfry—Woody Woodpecker	July 15
4020	Woody's Ozarklark—Woody Woodpecker	July 13
4077	Tahiti Nui—Color Parade (9 min.)	July 13
4021	Fished Hooked—Cartune	Aug. 10
4078	Alaskan Adventure—Color Parade (9 min.)	Aug. 24
4022	Freeloading Feline—Cartune	Sept. 7
4023	Hunger Strife—Cartune	Oct. 5

Warner Bros.—One Reel

1959-1960

7306	A Bone for a Bone (Tech)— Blue Ribbon (7 m.)	Jan. 2
7705	Fastest With the Mostest (Tech)— L. T. (Roadrunner Coyote) (7 m.)	Jan. 9
7706	West of the Pesos (Tech)— M.M. (Speedy Gonzales) (7 min.)	Jan. 23
7307	The Prize Pest (Tech)— Blue Ribbon (7 min.)	Jan. 30
7503	Happy Holidays (Tech) Worldwide Adventure Special, Fabulous Vacation Reel	Feb. 6
7724	Horse Hare (Tech) L. T. Bugs Bunny Special (7 min.)	Feb. 13
7308	Tweety's S.O.S. (Tech) Blue Ribbon (7 m.)	Feb. 20
7707	Wild, Wild World (Tech) M.M. Laff-Getter Cartoon (7 min.)	Feb. 27
7002	Danger Is My Business (Tech) Worldwide Adventure Special	Mar. 5
7309	Lovelorn Leghorn (Tech) Blue Ribbon (7 min.)	Mar. 12
7708	Goldmouse and the Three Cats (Tech) L.T. (Sylvester Sr. & Jr.) (7 min.)	Mar. 19
7725	Person to Bunny (Tech) M.M. Bugs Bunny Special (7 min.)	Apr. 2
7310	Sleepy Time Possium (Tech) Blue Ribbon (7 min.)	Apr. 9
7504	Jungle Man Killers (Tech) Worldwide Adventure Special	Apr. 16
7709	Who Scent You (Tech) L.T. (Pepele Pew) (7 min.)	Apr. 23
7311	Cheese Chasers (Tech) Blue Ribbon (7 m.)	Apr. 30

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THE TRUE BUSINESS STORY IN A (HEADLINE) NUTSHELL

"Film Dividends Show Advances for May," shouted a headline in Motion Picture Daily on June 27, only six days after a story in the same publication was headed: "Report Attendance in Drop for May."

How fair and realistic are film prices when the motion picture companies can hand out a total of \$1,589,000 in publicly reported cash dividends during a not-so-merry exhibition month of May during which, according to Sindlinger & Company, their theatre customers are experiencing a drop of 13 per cent in attendance?

Is there anywhere a more dramatic and sadder case of killing the goose that lays the golden egg?

OURS IS A UNIQUE HOSPITAL

The Will Rogers-R. J. O'Donnell Memorial Research Laboratories at Saranac Lake, N. Y., is said to represent the only instance of an industry operating a hospital free to its members and their immediate families.

With the proposed enlargement of the hospital's present laboratories, we are as its president A. Montague observed, "reaching beyond the industry and show business to help all humanity."

It was the editor's privilege to be among the 80 industryites and other interested persons who attended the recent annual meeting of the Laboratories' board of directors and inspected the hospital and laboratories.

At the meeting, Richard F. Walsh, president of the IATSE was named chairman to succeed the late Robert J. O'Donnell.

Despite the editor's many years in the industry, it was his first visit to what was formerly known as the Will Rogers Memorial Hospital. Words cannot properly describe the pride this writer felt upon witnessing the great work performed at this model institution. And as Sir Tom O'Brien, head of Britain's amusement trade unions, who also was on his first visit to Saranac said, "Institution is the wrong word to describe this place. More than any of the many hospitals I have seen, this one can more truly be described as a home rather than an institution." Sir Tom was greatly impressed by the friendly atmosphere of the hospital. Its patients, incidentally, were from all segments of the industry.

Once again, Herman Robbins and his three sons—Allen, Burton and Norman—were hosts to the visi-

tors at their Edgewater Motel at Schroon Lake, and it is now easy for us to understand why the Robbins' hospitality and their beautiful hostel are so often discussed in industry circles.

The Laboratories needs \$1,000,000 to achieve its expansion goal. At present the hospital-labs cost \$356,000 annually to operate.

There were many fine suggestions offered for raising the necessary funds. Sam Rosen said that drive-ins should concentrate on collections during the summer months since many were closed at the time of the Christmas Salute. Sol Schwartz, appointed chairman of the Special Gifts Committee of the Hospital, observed that managers of circuit theatres collect more money when they know the head of their company is interested enough to send them special instructions as to collection procedure. Richard Brandt volunteered to contact art theatres, and was named chairman of a committee for this purpose. The television field will be explored by Special Activities Co-Chairmen Thomas E. Rodgers and Arthur Rosen, who will seek to set up telethons as well as more benefit theatre premieres. It was asked that the fund drive be better organized with greater use made of

(Continued on Back Page)

LAWYER ADVOCATES DISBANDING OF GIANT THEATRE CIRCUITS

Michael Conant, former attorney to amusement firms and now an assistant professor of business administration at University of California in Berkeley, believes that divestiture of theatres, in line with government decrees, has restored market rivalry to exhibition for the time being, but probably will not prove effective in the long run. Mr. Conant's assertion is to be found in "Antitrust in the Motion Picture Industry," a book just published by the UC Press.

Mr. Conant believes that "the only sure, long-run remedy for monopoly power is dispersal of that power. The circuits should have been destroyed."

The attorney argues that United Paramount's 500 theatres should have been divided up among at least 50 separate firms, declaring that when the watchdog powers of the courts end he expects the monopoly power of the major chains to make itself felt once more.

Banning of block-booking has been effective, according to Mr. Conant, as have the abolition of formula deals and master agreements, but he finds that control of admission prices can be achieved through percentage deals.

"Inherit the Wind" with Spencer Tracy, Fredric March, Gene Kelly and Dick York
(United Artists, November; time, 127 min.)

Stanley Kramer has fashioned an important thinking person's picture from the recent Broadway play which fictionalized the famed Scopes Monkey Trial of 1925, which saw a Tennessee high school teacher on trial for teaching Darwin's theory of evolution. The ideal cast is superb: March as William Jennings Bryan; Spencer Tracy as criminal lawyer Clarence Darrow; Gene Kelly as H. L. Menken; Dick York as the instructor and Florence Eldridge as Mrs. Bryan. This should have great appeal for class audiences, but it will be difficult to sell to the average movie-goer unless the limited romantic sequences are exaggerated. It is principally a wordy, philosophical courtroom drama, splendidly produced. Direction is top-notch; photography, excellent:—

The conflict between science and fundamental religion flares into open war in "Heavenly" Hillsboro where Dick York has been arrested for teaching Darwin's theory of evolution in violation of a state law banning anything that "denies the divine creation of man as taught in the Bible." Cynical journalist Gene Kelly covers the cases. Fredric March, three-time presidential aspirant and champion of the Fundamentalists, is named "prosecutor." Kelly's paper retains Spencer Tracy, famed criminal lawyer and self-styled agnostic to defend York. March tricks York's sweetheart, Donna Anderson, the local minister's daughter, into testifying against the teacher, picturing him as a man having turned away from God. Tracy's objections are constantly overruled. He is not allowed to have scientists testify. When he is cited for contempt, Tracy's bail is provided by a farmer and a banker. Tracy next calls March to the stand as an expert on the Bible and blasts the Fundamentalist's contention that the Bible must be interpreted literally. March falters, finally admits that only his own interpretation is correct. Summarily, Tracy ends the questioning. The jury finds York guilty, but the judge, Harry Morgan, advised that the state feels that there has been enough unfavorable publicity, imposes only a token fine. March, outraged, dies of a heart attack, while trying to explain his position in the courtroom after the sentence has been handed down. Tracy argues with Kelly, points out that March, like all men, had the right to be wrong. York and Donna elect to remain in Hillsboro and "make the victory stick."

It was produced and directed by Stanley Kramer from a screenplay by Nathan E. Douglas and Harold Jacob Smith based upon the play by Jerome Lawrence and Robert E. Lee.

Family.

"The Lost World" with Michael Rennie, Jill St. John, David Hedison and Claude Rains
(20th Century-Fox, July; time, 98 min.)

Irwin Allen has turned Sir Arthur Conan Doyle's novel about the discovery of a 150 million-year-old "lost world" in South America into a big-budgeted film with top boxoffice potential. Ingredients of the CinemaScope and Color by DeLuxe feature—which has the zoologist lead a party of assorted characters to visit the "lost world"—include science-fiction, romance, intrigue, humor and high degree of suspense. The special effects, highlighted by a battle between two prehistoric monsters, are excellent.

Claude Rains is very convincing as the zoologist. The cast, familiar enough to aid at the box office, includes Michael Rennie as a playboy English lord; Jill St. John as a publisher's adventurous daughter and Fernando Lamas as a pilot. Direction is first-rate; photography exception:—

Zoology professor Claude Rains returns to London from South America to announce he has discovered a "lost world" where Jurassic monsters from 150,000,000 B. C. still roam. When his claims are doubted, he offers to lead an expedition back to the area. Accompanying him on his next exploration are Michael Rennie, a playboy and big game hunter; Jill St. John, daughter of the American newspaper executive who finances the trip; David Hedison, American newsman; and Richard Haydn, a scientist. Joining them on the Amazon are Fernando Lamas and Jay Novello, the latter a travel agent and guide. Lamas lands the party in a helicopter to a plateau atop the "lost world." A brontosaurus knocks the aircraft over a cliff, after they have disembarked. Haydn is saved from being eaten by a plant. A 30-foot reptile attacks the explorers, is finally driven off. A beautiful 17-year-old native girl, Vitina Marcus, is found. Hedison and Rennie battle over Jill. A diary of a former explorer is uncovered, showing that Rennie failed to bring his party awaited supplies. Rennie admits he was selfishly looking for diamonds. All in the earlier party are believed dead. Novello tries to rape the native girl, who is saved by Ray Stricklyn, Jill's brother. Haydn is shot from the darkness. The native girl flees. Jill and David are attacked by a dinosaur. A second beast attacks it and the two animals battle to their death. Indians attack the expedition. Among them is the native girl. She succeeds in helping them escape. They come upon blind Ian Wolfe, the explorer whose diary they had found. The rest of his party is dead. He shows them a way to leave the "Lost City," but declines to join them. A fire monster threatens their escape. Next, they find large, uncut diamonds, and a dinosaur egg. Lamas wants to shoot Rennie, because Lamas' brother died on the expedition led by Wolfe. Hedison saves Rennie. The fire monster eats Novello. Rennie saves Lamas, who forgives him. In killing the monster, Lamas falls into boiling lava. The "Lost World" explodes via earthquakes and volcanoes just as they reach safety. Rains and Haydn are consoled by the fact that a baby Tyrannosaurus Rex has popped out of the dinosaur egg. Ray brings the native girl out of the Lost World as a living and loving memory.

Produced and directed by Irwin Allen from a screenplay he co-authored with Charles Bennet, based upon the novel by Sir Arthur Conan Doyle.

Family.

"Sons and Lovers" with Trevor Howard, Dean Stockwell, Wendy Hiller, Mary Ure and Heather Sears

(20th Century-Fox, July; time, 103 min.)

A brilliant screen version of the D. H. Lawrence 1912 novel centering around a British coal miner's artist son whose domination by his overly possessive mother results in his professional aspirations being halted and his inability to have normal relationships with other women. The highly psychologically oriented and downbeat script will limit the appeal of this CinemaScope and black-and-white production mainly to class audiences. Prizeworthy performances

are rendered by all, especially Trevor Howard as a humorous, drunken miner; Wendy Hiller as his wife; Dean Stockwell as the sensitive son; Heather Sears and Mary Ure as girl friends of Stockwell. Direction is outstanding; photography fine:—

The setting is Bestwood, a coal mining village in England. The year is 1910. Trevor Howard and his youngest son, Sean Barrett, are miners. Howard's wife, Wendy Hiller, believes that her second son, Dean Stockwell, should not go down into the pits, but should be "somebody." Wendy is very attached to Stockwell, who wants to be an artist. She is visibly hurt when Stockwell leaves her side to visit Heather Sears, a shy, lovely neighboring girl who is under the thumb of her dour, fanatically religious mother. There is an explosion in the mine and Barrett is killed. The eldest son, William Lucas, arrives for the funeral from London, where he is in business. Stockwell is set to go to work at a nearby artificial limbs factory. A painting of his at an exhibition is admired by a rich man who offers to send him to London to study art. Stockwell's father continues to get drunk regularly and berate his wife. Wendy is pleased when Stockwell decides not to go to London. At the limbs factory, he is attracted to Mary Ure, a suffragette who is separated from her husband, who also works there. Next, Stockwell seduces Heather, who wants to please him, but considers sex sinful. The eldest brother returns from London married to Rosalie Ashley, an elegant beauty. The next day Stockwell tells Heather he cannot see her again. After spending a night at Mary's home, the couple spend a week together at the shore. Returning from the week's tryst, Stockwell is beaten up by Mary's husband, Conrad Phillips. Wendy is dying, but refuses to let Howard see her. She wants to remember him as a young man. Mary goes back to her husband. When his mother dies, Heather offers to marry Stockwell. He says he "doesn't want to belong to anyone, anymore" and goes to London.

Produced by Jerry Wald, it was directed by Jack Cardiff from a screenplay by Gavin Lambert, and T. E. B. Clarke, based on the novel by D. H. Lawrence.

Adults.

"Man in a Cocked Hat" with Peter Sellers, Terry-Thomas and Luciana Paoluzzi

(Show Corp., July; time, 88 min.)

Britain's Boulting Brothers have come through with another fine rib-tickler. This one, a spoof of Foreign Office activities, deals with an imaginary country which has England, the U.S. and Russia trying to win its friendship. Terry-Thomas is great as the bumbling Special Ambassador and Peter Sellers—who has received much publicity here as the new Alec Guinness—is believable as the little nation's corrupt Prime Minister. The range of humor is complete, from clever dialogue to all-out slapstick. Luciana Paoluzzi is attractive as the princess and Ian Bannen is very good as the young king. A briefly clad exotic dancer is on hand to sway the diplomats. Background music is unusually apt. Direction and photography are first-rate:—

When news reaches Britain's Foreign Office indicating rich mineral deposits in the small island state of Gaillardia, their interest in the ex-colony is reawakened, only to turn to consternation on the assassination of the old king, a faithful ally. Learning

that Russia and the U. S. are also interested in Gaillardia's future, the Foreign Office sends bumbling Terry-Thomas as Special Ambassador, accompanied by a military adviser, Thorley Walters. Their efforts bring little success. The young British-educated king, Ian Bannen is polite but non-committal; Prime Minister Peter Sellers is effusive, friendly and untrustworthy. Bannen's uncle, the Grand Duke, John Le Mesurier, makes a sudden bid for power from Southern Gaillardia, wanting to put his niece, a princess, Luciana Paoluzzi, on the throne. Terry-Thomas achieves a brilliant series of disasters. A show of strength is a fiasco due to Seller's corrupt government; partition leaves Britain with the North, when the rich mineral deposits are in the South; Sellers starts negotiating with the Grand Duke. In London, Bannen meets once again the young girl from South Gaillardia he had encountered previously. He learns she is the princess. They fall in love. Bannen returns to Gaillardia, starts a counter-revolution. An attempt by British Commandos to capture rebel headquarters results in their attacking their own post. Terry-Thomas is taken prisoner by the rebels. Peace descends on Gaillardia. Bannen announces that Seller will join the Grand Duke in exile. With Luciana at his side, Bannen decorates Terry-Thomas for his efforts in behalf of international peace and security. Then, when Terry-Thomas kicks a football to start a U. S.-U. S. S. R. football game, the pigskin turns out to be a booby trap. He is hospitalized and is a national hero in Britain.

Produced by John Boulting, it was co-scripted and co-directed by Jeffrey Dell and Roy Boulting.

Family.

"It Started in Naples" with Clark Gable, Sophia Loren, Vittorio de Sica and Marietto (Paramount, August; time, 100 min.)

A weak romantic comedy despite its stars and some breathtaking VistaVision-Technicolor scenes of Capri. The dialogue is hackneyed, there is little suspense, the humor is poor, and it is somewhat difficult to believe that Miss Loren would chase Mr. Gable. The story deals with a well-to-do American lawyer, Gable, who visits Naples to settle his late brother's estate only to discover it comprises a nine-year-old "love child" in the care of a voluptuous "aunt", Miss Loren. The pidgin English delivered by the smoking-stealing boy, played by Marietto, becomes hard to take since it is unpleasant and mainly of the "gets the hell outta here" variety. Marietto seems more midget than child in this role, thus evoking little sympathy. Direction of this action-lacking feature is adequate; photography, fine:—

Philadelphia lawyer Clark Gable arrives in Naples to settle the estate of his late brother who deserted his wife a decade before. Gable is anxious to return home to get married. He learns from Italian attorney Vittorio de Sica that his 10-year-old child, Marietto. The boy, who smokes, steals and doesn't attend school, is in the care of his aunt, Sophia Loren, a beautiful but impoverished entertainer. Gable first sees Sophia as the Queen of Aragon at a festival. The next day he finds her in rags at her apartment on Capri. Gable also learns that his brother lost all his money manufacturing fireworks which he did not sell but set off himself. Suspecting that Sophia is a procuress, Gable attempts to trick her into coming

(Continued on next page)

(Continued from Page 111)

to his room. The plan backfires when she pretends to be what he thinks she is. Gable insists Marietto reform and Sophia agrees to send him to school. When she doesn't follow through with her promise, Gable takes her to court to win custody of the child. But everyone is on Sophia's side, including Gable's lawyer. The American begins to see Sophia as a desirable woman and the pair tour Capri together. Gable loses his case. To make Marietto believe she is happy, Sophia throws herself into the arms of another suitor, Paolo Carlini. On the train about to leave, Gable is irked by some Americans making typical deprecations of all the natives. Realizing he belongs to Sophia, Marietto and Capri, Gable jumps off the train and returns to Sophia.

It was produced by Jack Rose, directed by Melville Shavelson from a screenplay by Shavelson, Rose and Suso Cecchi d'Amico, based on a story by Michael Pertwee and Jack Davies.

Family.

**"Elmer Gantry" with Burt Lancaster,
Jean Simmons, Dean Jagger, Arthur Kennedy
and Shirley Jones**

(United Artists, July; time, 145 min.)

The controversial novel about a hypocritical evangelist that Sinclair Lewis penned in 1927 has been vividly translated onto Eastman Color film with wonderful results. Aided by an impressive UA promotional campaign, its stars' drawing power, the book and author's reputation, and its own strong merits—a tense, engrossing adult screenplay, jammed full of suspense, human interest, romance and humor, not to mention the religious content, this hard-hitting picture should sell a respectable number of tickets in most situations. The film skips Gantry's college days and concentrates on the part of the novel dealing with the world of revival meetings and the rise of Gantry as an important evangelist. Burt Lancaster gives one of his top characterizations to date as the hypocritical Elmer Gantry. Jean Simmons is at her best as the truly pious Sister Sharon Falconer. Leading a most competent supporting cast are Dean Jagger, Arthur Kennedy, Shirley Jones and Patti Page, the popular vocalist making her dramatic debut. Direction is magnificent, the photography, fine:—

It is Christmas Eve in the Midwest in the 1920's. Burt Lancaster, a hard-drinking traveling salesman, is in a bar telling off-color jokes. When no one gives anything to two Salvationist women who visit the place, Lancaster makes an inspired sermon and takes up a sizable collection for them. He picks up a woman at the bar and takes her to his hotel room for the night, leaving her before she awakes in the morning, not before taking some money from the sleeping woman's purse. Next he hops a freight, has to fight his way off it to escape some hobo toughs. Arriving in a Midwest town, he attends a Negro revival meeting, and tends the colored preacher's furnace in return for food. While going through another town as an appliance salesman, he attempts to date a married woman friend. Through Patti Page, a singer in the itinerant evangelical organization of Sister Sharon Falconer, Jean Simmons, he gets to join

the group. He is attracted by Jean and the collections at her colorful revival meetings. Jean's manager is Dean Jagger. Lancaster is successful as a preacher, although he is insincere. Newspaperman Arthur Kennedy, who covers Jean's meetings, questions the validity of her group in print. Fighting back, Lancaster blackmails leading businessman Edward Andrews into paying for a series of radio sermons, while pointing out to Jagger's publisher that Jagger is an agnostic. Hypnotized by his success, Lancaster leads his followers in a number of vice raids, including the breaking up of a brothel. One of the arrested women is Shirley Jones, a Kansas minister's daughter who was thrown out of her home when Lancaster seduced her behind the pulpit on Christmas Eve. In an act of revenge mixed with a deep love for Lancaster and envy of the deeply religious Jean, whom Lancaster by now has also seduced, Shirley lures Lancaster to her room, has compromising photographs secretly taken. She asks Jean to bring \$25,000 to her for the negative. Jean complies, but she throws the money back at her, already having given the photos to a newspaper. The town is aroused. Lancaster and the group are deluged with rotten eggs and fruits. When Lancaster stops a panderer from beating up Shirley for not taking Jean's money, Shirley repents and tells the papers she framed Lancaster. All seems well again. Jean opens her new, permanent tabernacle, heals a man's deafness the first night. But an accidental fire razes the place, killing Jean and many others. Lancaster refuses to take over Jean's organization, instead moves on to another town.

Produced by Bernard Smith, it was directed by Richard Brooks from his screenplay based on Sinclair Lewis' novel.

Not for children.

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OURS IS A UNIQUE HOSPITAL

(Continued from Front Page)

film salesmen who would have to report their results to their superiors at regular intervals. Still another idea was to have more industryites from all points of the nation attend the annual visit to Saranac Lake.

That suggestion deeply impressed this writer who knows for the first time the real meaning of his industry's hospital.

When we remind our readers to donate more of their time, labor and money to the Rogers-O'Donnell Laboratories, we now do so with a better reason.

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No. 29

ABRAM F. MYERS RESIGNS NATIONAL ALLIED POSTS

Abram F. Myers, who since 1929 has guided Allied States Association of Motion Picture Exhibitors as both its general counsel and board chairman, has resigned from both positions.

An announcement issued this week by Al Myrick, president of National Allied, noted that the move "was in fulfilment of plans made by Mr. Myers more than a year ago."

At Mr. Myers' request "a committee was named to confer with him in regard to his retirement and to plan for carrying on the association thereafter."

Named to the committee were Mr. Myrick, Jack Kirsch, Ben Marcus and Trueman Rembusch.

Mr. Myrick said that "the committee members expressed their deep regret that Allied must lose the services of the man who has been its guiding spirit for 31 years.

"The committee," Mr. Myrick pointed out, "was unanimous" in exhorting Mr. Myers "to continue as general counsel and a consultant, with a Washington office, at least during the transition from the organization as it has functioned for more than three decades to such new order as the board may establish."

Mr. Myrick said that he shortly will issue "a call for the board to meet sometime in August, at which time the committee will submit concrete recommendations."

Mr. Myers is reported to be agreeable to stay on as counsel until plans are made for the organization's future operations.

It will be hard to believe that Abram F. Myers, a former chairman of the Federal Trade Commission after serving with the Department of Justice, is leaving the exhibitor organization with which his name had become synonymous during the last three decades.

Readers of HARRISON'S REPORTS do not have to be reminded of Mr. Myers' tremendous legal prowess; his vast knowledge of and keen insight to the small exhibitor's problems; his ability to write interpretations of legal happenings and general trade practices in a manner understandable to all; and his courage in making public his views.

If in his retirement from his National Allied posts, Mr. Myers decides to continue to make known his observations of the industry, exhibitors will continue to benefit from a sagacious elder statesman, whose great influence upon the thinking and actions of this industry is immeasurable.

PLAN TO SLASH TALENT COSTS SPURNED BY MPAA—REMBUSCH

Submission to the MPAA last autumn of a plan to solve the problem of excessive production talent costs was revealed on Monday by Trueman T. Rembusch, chairman of the Emergency Defense Committee of National Allied, in an address to the convention of Allied Independent Theatre Owners of the Mid-South in Memphis.

According to Mr. Rembusch, the plan "basically envisaged security for actors, introduction of competition into the talent agency field—which does not now exist—elimination of the burdensome tax load imposed by the present talent-pricing system."

The plan, called Motion Picture Talent of America, was presented by Mr. Rembusch personally to MPAA President Eric Johnston last Fall.

Although Mr. Johnston was sympathetic and letters were exchanged about the plan, in the end nothing happened, declared Mr. Rembusch, who said that copies of the plan "were sent to several company heads."

"The plan was sound. It had been carefully and closely examined by learned counsel prior to its submission. Insurance actuaries were consulted about the practicability of certain parts of the plan," the former National Allied president noted.

Saying he did not blame Mr. Johnston, Mr. Rembusch placed the responsibility on "the lack of leadership at the top of distribution, who apparently have no desire to find some means to throw off the awful yoke of talent costs."

Holding that production and distribution must solve this problem, Mr. Rembusch indicated that the plan was presented in the hops of eliminating distribution's use of production costs as "an excuse to upgrade film rental terms all down the line."

Al Myrick, president of National Allied, told the theatre men from Arkansas, Mississippi, Tennessee and Alabama that the delay in making pictures available to ubsequent-run houses was causing havoc to independent exhibitors.

Mr. Myrick also pointed out that rental charges were so excessive as to provide exhibitors with no choice but to fall back upon reissues. He contended that by eliminating unworkable sales policies the distributors could solve most of the nation's theatres' problems to the financial benefit of the companies as well as the theatre men.

(Continued on Back Page)

"All the Fine Young Cannibals" with Robert Wagner, Natalie Wood, Susan Kohner, George Hamilton and Pearl Bailey
(M-G-M, August; time, 112 min.)

Despite its unusual plot, this weirdly titled romantic melodrama, in MetroColor and CinemaScope, is so hampered by poor dialogue and acting, that it will have to rely mainly upon its stars' drawing power, especially among the young. The story deals with a poor young teen-aged backwoods Texan girl (Natalie Woods), who, pregnant, leaves her poor young boy friend (Robert Wagner) and becomes the wife of a rich Texan's son who is attending Yale. The poor young man is aided to fame as a trumpet player in New York by a dying Negro vocalist (Pearl Bailey)—with whom he lives for a time, Platonically. He then marries the rich young man's jealous, wild younger sister, to punish the girl who left him. The harried love life of the two couples provides some interest. The now hackneyed method of intercutting to similar dialogue and situations is tried—all the characters simultaneously write letters back home—and fails miserably. Only the acting of Hamilton and Miss Kohner is worthwhile. Direction is weak; photography very good:—

In a small Texas town, Natalie Wood, the eldest daughter of a poor and puritanical father, works hard helping her frail stepmother care for the six children. Natalie becomes pregnant after being seduced by a local lad she likes, Robert Wagner, the son of a highly moral and respected Dallas minister who is indifferent towards his only son. Wagner, who never has worked, spends his free time playing a trumpet in the Negro section of town. When Wagner's father dies, the young man does not go to live with relatives as does his mother, but decides to find living quarters with Negro friends. Natalie tells him she is going to have his child, but refuses his offer of marriage. She somehow is afraid of him, doesn't believe he loves her. Natalie runs away. On a train she meets and decides to marry George Hamilton, an unstable young Yale student, the spoiled son of a wealthy Texan. When the baby is born, Hamilton believes the boy is his. Arriving at their New Haven home is Susan Kohner, Hamilton's bored younger sister, who has run away from her girls' boarding school. She is overly attached to Hamilton, and intends to break up the marriage. Meanwhile, Wagner finds fame as a trumpet player in New York, thanks to the aid of Pearl Bailey, a renowned Negro vocalist, whom Wagner befriended in Texas when she was lamenting the loss of her boy friend who just married. Wagner lives with Pearl in what we are led to believe is a Platonic relationship. Pearl is drinking herself to death, refuses to sing. Hearing of Wagner's success, Natalie has Hamilton take her to New York to see him perform. Hamilton is suspicious when the former lovers meet. Susan goes after Wagner, spends the night at his apartment and later tells Natalie she will marry him whether he loves her or not. Natalie tries to stop Wagner, saying he is only trying to punish her. Wagner accuses her of running off with his son, says if he can't have her, he will hurt her. Wagner marries Susan, who professes to love him. Wagner cannot return her love. Natalie meanwhile is a wife in name only. During an argument, Wagner tells Susan he is the father of Natalie's child. Stunned, Susan attempts suicide. That night, Natalie tells

the truth to Hamilton. She says she could have loved him, if she had not lied to him. She takes her child and returns home to Texas. Pearl's death takes Wagner to her Texas home town for burial. He returns to New York to find Susan waiting for him. In respect for Wagner's fear of the dark, she sleeps with a light on in the room. The couple will try to make their marriage a success. Meanwhile, Hamilton arrives at Natalie's home in Texas, asks her to come back to him with her child. Thus the two couples—Natalie and Hamilton, Susan and Wagner—withdraw from the wild romanticism of the young, with honesty their helping virtue.

It was produced by Pandro S. Berman and directed by Michael Anderson from Robert Thom's screenplay, suggested by the novel "The Bixby Girls," by Rosamond Marshall.

Not for children.

"Stop! Look! And Laugh! with The Original Three Stooges and Paul Winchell with Jerry Mahoney and Knucklehead Smiff

(Columbia, July; time 78 min.)

This composite of vintage Original Three Stooges comedy segments should attract the very young, wherever the early Stooges films are popular on TV. Paul Winchell and his two dummy friends have been given some minor situations which lead into the Stooges' usual mad capers. Also on hand is TV emcee Officer Joe Bolton and the Marquis Chimps; the animals do a fine take-off on Cinderella, which will seem funny even to the adults. The moppets should enjoy seeing Moe, Larry and Curly, as plumbers, toreadors, riveters, mechanics and opera stars. Topping it off is a zany pie-tossing scene:—

Paul Winchell attempts to get his sidekick Jerry Mahoney to bed so that he will be rested and alert for an important test the following day in school. He relates a story concerning the creation of the universe with the traditional "Let there be light, Let there be water . . ." The scene dissolves to a tree-limb in the dark jungles of pre-history where we see the three Marquis chimps squatting contentedly together and speaking in the voices of the Three Stooges. Other scenes Winchell, Mahoney and Knucklehead Smiff, find themselves involved in depict the Three Stooges in their usual confused melange of madcap comedy, including the world's "wildest" Wild-Western sequence; an improbable Mexican bullfight; a trip to New York City including a flirtation with the law. The Marquis Chimps also appear in a spoof of the Cinderella tale with Winchell as narrator. Winchell and Jerry try to sleep while there is an all-night party next door. The Three Stooges are at the party, which boasts pie-tossing.

"Stop! Look! And Laugh!" was produced by Harry Romm and directed by Jules White. Producers of the various segments are Charley Chase, Del Lord, Hugh McCollum and White. Writers were Felix Adler, Edward Bernds, Clyde Bruckman, Monty Collins, Al Giebler, Thea Goodman, Searle Kramer, Zion Myers, Elwood Ullman, Saul Ward and Jack White. The Cinderella sequence was produced and written by Sid Kuller and directed by Lou Brandt. The Paul Winchell sequences were directed by Don Appel.

Family.

**"Oscar Wilde" with Robert Morley,
Phyllis Calvert, John Neville,
Sir Ralph Richardson and Dennis Price**

(*Four City, June; Time, 97 min.*)

A gripping, expertly made British courtroom melodrama for class audiences. The story, which avoids sensationalism despite its theme, covers the events leading up to and following the disastrous association between Oscar Wilde, the homosexual playwright of the last century, and Lord Alfred Douglas, the handsome young son of the Marquis of Queensbury. Most of the footage is devoted to the two celebrated court cases involving Wilde. The extremely wordy picture is generously sprinkled with humor and Wilde's noted epigrams. The trial scenes, featuring Robert Morley, an ideal Wilde, and Sir Ralph Richardson as the prosecuting attorney, are brilliantly rendered. The supporting cast is excellent. Direction is prizeworthy; black-and-white photography fine:—

At the opening night of the play, "Lady Windermere's Fan," its author, Oscar Wilde (Robert Morley), makes a witty speech. He is at the height of his success. At an after-theatre party, Wilde meets Lord Alfred Douglas (John Neville), a young nobleman-poet, son of the Marquis of Queensberry (Edward Chapman). Lord Alfred expresses gushing admiration for Wilde. A friendship is aroused between the two. Not long after, Wilde is summoned to Oxford by Lord Alfred, who is being blackmailed by another young man who has stolen embarrassing letters from him. Wilde poses as a Scotland Yard detective and frightens the blackmailer into giving up the letters and his scheme. Wilde and Lord Alfred become inseparable. The latter's father embarrassed by his son's behavior, leaves a note for Wilde with the clerk at Wilde's club. It reads, in effect: "To Oscar Wilde, who would pose as a sodomite." Lord Alfred, after brutally revealing to Wilde's wife, Phyllis Calvert, that he and her husband were involved in a scandal, persuades Wilde to sue the Marquis for criminal libel. At the trial, Queensberry's defense counsel, Sir Edward Carson (Sir Ralph Richardson), gradually introduces more and more scandalous evidence involving Wilde's affairs with younger men, to prove his client has not committed libel, but has told the truth. Wilde's lawyer, Sir Edward Clarke (Alexander Knox), advises him to withdraw his suit, before Wilde should become liable for prosecution as a criminal. Wilde consents to withdraw. Lord Alfred's only concern seems to be disappointment that his father will not be bested and sent to prison. Wilde is subsequently tried on criminal charges, found guilty, and given two years at hard labor. He leaves prison a broken man. Although he says he will hereafter shun frivolous pursuits, concentrate on his work, and win back his wife and children who now live in Switzerland, he does not turn over a completely new leaf. We see him finally surrendering to the bottle in a Paris bistro—and to his tragic fate.

Produced by William Kirby, it was directed by Gragory Ratoff. Jo Eisinger was executive producer and wrote the screenplay from the play, "Oscar Wilde," by Leslie and Sewell Stokes.

Adults.

**"Thunder in Carolina" with Rory Calhoun,
Alan Hale, Connie Hines and John Gentry**
(*Howco Int'l, July; time, 92 min.*)

An exploitable action programmer centering around stock car racing and containing some romantic intrigue. The tale, presented in Eastman Color, concerns a veteran racer who teaches a young mechanic to be a top driver, while unsuccessfully "making a play for" his student's wife. Filmed on location in Darlington, S.C., scene of a major annual 500-mile race, the low-budgeter, despite its relatively poor acting, has enough human interest and Americana to please the more easily satisfied. The racing sequences comprise the best part of the film. Rory Calhoun as the ace driver and Alan Hale as a veteran mechanic offer believable characterizations. Direction is adequate; photography, good:—

Rory Calhoun, a leading stock car racer, who received his early training as a moonshiner eluding revenuers around hairpin turns in the North Carolina mountains, visits an old mechanic friend for help after banging up both his foot and car in a race. It turns out his friend has died and the garage is run by young John Gentry and his pretty wife, Connie Hines. Calhoun immediately is attentive to Connie, who at first spurns him. Gentry gives Calhoun lodging, spends his savings to fix Calhoun's auto and has him teach him to race. From his first race, Gentry is impressive, dreams of entering the "Southern 500," the 500-mile contest run each Labor Day at Darlington, S. C. In a motel room of an old girl friend of Calhoun's, Troyanne Ross, Connie comes out of a shower in a towel to see Calhoun sitting there. Calhoun makes a pass at her. Although she likes Calhoun, she still loves her husband and manages to avoid a serious situation. At a party held by Ed McGrath, a hard-boiled millionaire who runs a stable of cars, drivers and mechanics, Gentry allows himself to be the target of Helen Downey, a woman on the town who recently lost her husband in a racing accident. When Calhoun offers to take Connie home, Gentry is annoyed. The next day he quits Calhoun to drive for McGrath. Alan Hale, an old mechanic friend of Calhoun quits McGrath the same day to join Calhoun. The "500" turns out to be a race between teacher Calhoun and student Gentry. When his brakes are failing, Calhoun lets Gentry win, deliberately taking his own car to the fence. He goes through it and crashes, ending up where he started—with a wrecked car, broken and this time with his left foot in a cast. Gentry and Connie have reconciled and Calhoun and Hale leave to look for another race.

It was produced by J. Francis White and directed by Paul Helmick from a screenplay by Alexander Richards.

Family.

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PLAN TO SLASH TALENT COSTS SPURNED BY MPAA—REMBUSCH

(Continued from Front Page)

The convention also took a strong position against the practice of forcing exhibitors to bid for pictures without seeing them.

A workable plan to cut talent costs while giving actors security and knocking out talent agency trusts is sorely needed. Motion Picture Talent of America should be considered by all the film producer-distributors. What are their objections?

Lower costs should allow both exhibitors and the public to benefit via lower admission prices, and therefore bring the film-makers and distributors more money.

It has been alleged that companies in other industries make more profits than ever by raising their prices immediately after allowing labor a wage increase. Have the majors used the rising costs of production as a smokescreen for asking still higher rentals? If so, the smoke has blurred their ability to see theatres disappearing as the result of excessive film prices.

If the majors sincerely want to solve this challenge of spiralling costs, now is the time.

WARNER BROS. TO LEASE 110 FILMS MADE AFTER 1949 TO FREE TV

Warner Bros. this week was in the final stages of negotiating a deal to lease rights to approximately 110 of its post-1949 features to Creative Telefilm and Artists, Ltd., a Canadian organization, for showing on free TV in the United States and Canada.

The pact is understood to call for Warners receiving a minimum guarantee down payment of about \$11,000,000 plus a 50 per cent profit participation arrangement after Creative recovers all costs and distribution fees.

It should be remembered that Warner Bros. was one of the first major producer-distributors to sell its pre-1950 product to TV, selling 750 features and 1,500 shorts outright for \$21,000,000 to Associated Artists Productions.

Exhibitors also should note that Warners has drastically cut its feature film production in the last few years and that it is a very successful telefilm producer.

At the last Warner Bros. annual stockholders meeting, an executive of the company revealed the true pessimistic feelings of Warner Bros. regarding the theatrical film business when he said, commenting on TV, "If you can't lick 'em, join 'em."

The 110 comparatively recent pictures Warner Bros. is throwing to TV—is going to hurt exhibition in two ways. First, while patrons stay home to watch these particular films, and again—and this is more important—when folks stay home with the idea that recent pictures will be offered to them gratis on the midget screen shortly after their theatrical release.

PATHE LABS FORMS COMPANY TO FINANCE FEATURES

Pathe Laboratories has a plan to provide theatres with more product.

Gordon K. Greenfield, president of American Corporation, the holding company which is the parent of Pathe Laboratories, announced last week the establishment of a new company, Producers and Distributors Finance Company, to finance pictures made by independent producers.

The new firm will either release the features it backs, or will allow the major distributors to do so. The films will be made by independent production companies.

Theatre Owners of America is expected to use its good offices to assure theatre bookings for the pictures produced under the plan. The production schedule will be "flexible," and Pathe has not said how much money it will sink into the project.

Pathe Laboratories will, of course, handle the proceeding of all pictures its new company finances.

Here is a case of another branch of the motion picture industry other than exhibition being seriously hurt by the recent reduction of product.

Pathe's plan, if executed, will see that company benefit in many ways. It will profit if its films are profitable; it will profit from the processing of the pictures, and it will profit from the overall results of its financing plan—that of keeping more theatres in business.

It is hoped that Producers and Distributors Finance Company moves swiftly in pursuing its announced program.

GOV'T FORBIDS 5 MAJOR CIRCUITS TO RUN PLANNED PRODUCTION CO.

Despite its blindness to many unfair practices against the small theatre operator, the Department of Justice seems to be watching carefully the role the five major circuits—Stanley Warner, National Theatres & Television, Loew's, AB-PT and RKO—would play in any exhibitor-financed producing company.

S. H. Fabian, president of Stanley Warner Corp. and chairman of the American Congress of Exhibitors, has revealed that the government has given the exhibitors permission to proceed—three of the circuits, his own, National and Loew's had been restrained from production by Federal decree—but that the five large circuits had to agree to take a back seat in the planned company, to which they have already put up a total of \$2,000,000.

The five big theatre companies have agreed not to manage any part of the new company; to have no vote in its operation; to receive neither interest nor dividends from it until all other moneys invested by all other exhibitors and investors have been repaid; to have no equity in the company; and to have no representation on the governing board.

Mr. Fabian said the independent exhibitors who invest in it will run the company, manage it and determine policy.

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No. 30

PARAMOUNT, ALLIED ARTISTS FILM WITHDRAWALS HIT BY WISC. ALLIED

President Edward E. Johnson of the Allied Theatre Owners of Wisconsin has sent letters to George Weltner and Maurice Goldstein, distribution chiefs of Paramount and Allied Artists respectively, protesting "the practice of your company in withdrawing your feature attractions from City of Milwaukee release after they have finished their engagements in the downtown first run and the first outlying deluxe runs."

Mr. Johnson told the sales heads that Wisconsin Allied viewed the practices objected to "with deep alarm."

The policy, it was claimed, "imposes a 'Mother Hubbard' existence on the many Milwaukee subsequent-run theatres who follow these key-city runs, for without an even flow of product in an orderly manner after the downtown first-run engagements, these many subsequent-run theatres will be starved out of business because of the lack of merchandise."

The letter continued:

"This practice of abandoning these theatres who have been your good customers for many years is beyond reasonable comprehension and leads one to believe that distribution is only interested in serving their large influential customers and in the elimination of all others. This attitude, if it prevails, is tantamount to restraint of trade and is against the public interest."

HARTFORD PAY-TV PROCEDURE REVEALED IN APPLICATION

The filing with the FCC by Hartford Phonevision of a formal application to conduct a three-year pay-TV test without use of telephone wires or cable has disclosed the firm's planned method of operations.

According to the application, there will be no commercials on any subscription programs and in general the prices for individual features will not exceed the box-office charge for a single admission to the same feature at the theatre, stadium or concert hall.

The cost for the entire family's viewing of the majority of programs will range between 75 cents and \$1.50 per show. Some features, it is anticipated, will be offered for as little as 25 cents, while a very few, extremely high-cost products, such as championship heavyweight boxing bouts, will be presented for a price as high as \$3.50 for an entire family.

First-run films will comprise the principal portion

of subscription programming, but other attractions, including Broadway plays, opera, ballet, symphony concerts and sporting events are planned.

The station, WHCT, would operate as a conventional commercial station through most of the broadcast day, with at least one, and probably two, premium subscription programs aired daily in popular viewing hours, without commercials, for the use of subscribers only.

Subscribers will not be required to purchase any decoding equipment, but a charge of from \$7.50 to \$10 will be made for installing the decoder, a compact device connected to the TV set. There also may be a minimum charge, not to exceed 75 cents weekly, to cover decoder maintenance and depreciation.

The first decoders are planned to be of the "credit" type, with an electronic record made within the decoder of each time it was tuned to a subscription program. At monthly or other intervals, the subscriber would remove a billing tape from the decoder and forward his payment for programs subscribed to during the period.

It is reported that subscribers will receive advance notice of subscription programs by newspaper ads or by mail, giving program details, hour and date, and a special three-digit code number for each attraction, as well as its price.

For the program chosen, the subscriber turns on the decoder, sets a selector switch in proper position and rotates a single dial until the proper code number appears in a window in front of the decoder. Picture and sound will then become clear, it is asserted.

At present there are no plans to use coin-operated decoders in the initial phases of the Hartford operation.

In brief, Hartford Phonevision will offer premium attractions, for a price, over a station that most of the day will be offering free entertainment sponsored by advertisers. An entire family will be offered mainly first-run pictures for a price not greater than the box-office charge for single adult admission. Payment will be on a credit basis and a minimum monthly charge may be made.

If and when Phonevision begins in Hartford, will the major film distributors consider offering first-run features to that city's exhibitors at a price which will enable them to set profitably the box-office admission at 75 cents to \$1.50 for a family of four, plus a couple of friends who happened to come along for the cut-priced show?

**"The Time Machine" with Rod Taylor,
Alan Young, Yvette Mimieux and
Sebastian Cabot**

(M-G-M, August; time, 103 min.)

An excellent science-fiction melodrama based on H. G. Wells' haunting novel about a Londoner who invents a machine that transports him through time, enabling him to meet and fall in love with a sweet damsel in the year 802701. Filmed in MetroColor, the brilliantly conceived and executed George Pal production is jammed full of suspense, action and out-of-this-world special effects. Unfortunately there is no comic relief. The finest sequences involve the Eloi, a good looking, young, but apathetic people and the Morlocks, their eerie, furry cannibalistic masters. Rod Taylor is properly courageous and sensitive as the inventor; Yvette Mimieux is attractive as the Eloi girl and Alan Young is fine as Taylor's friend. Production values are strong; direction is noteworthy and the photography, first-rate:—

On December 31, 1899, Rod Taylor has four dinner guests in his London home. They are Alan Young, Sebastian Cabot, Tom Helmore and Whit Bissell. Taylor demonstrates a miniature model of his latest invention, a Time Machine capable of allowing its rider to move in the fourth dimension—time. Despite an amazing demonstration, in which the contraption disappears, his friends are skeptical, but accept his invitation to dinner again five nights later. Alone, Taylor gets into his full-sized Time Machine. His first stop is two hours later. His next, 1917. He discovers his home is boarded up. While strolling, he thinks he sees Young, but it turns out to be Young's soldier son. Taylor next travels to 1940, finds London being bombed. In 1966 he barely escapes an atomic attack. His last stop is in the year 802,701. He discovers a veritable Paradise, inhabited by beautiful young women — small like the young men with them — playing carefree. These are the Eloi, who prove to be strangely apathetic. Taylor rescues a lovely maiden, Yvette Mimieux, from drowning after her people do not even try to save her. When his Time Machine disappears within a huge, bronze Sphinx, Yvette explains it was taken by the Morlocks, who live beneath the earth. They give the Eloi food and clothing, but the Eloi do as they command. When the Eloi are summoned below by the Morlocks, they never return. Taylor is determined to inspire the Eloi to defend themselves. Soon, the Morlocks order a large number of Eloi into the Sphinx, closing the door after them. Taylor climbs down a well into Morlock territory. He finds them to be hairy, ape-like cannibals, thus explaining the disappearance of the Eloi. Taylor learns the Morlocks fear fire and when they come after him, he fights back, aided by a torch. First Yvette, then the other Eloi respond to his cries for help. The Morlocks are subdued, their caverns left in flames. Taylor notices his Time Machine inside the Sphinx and runs to it. The door to the Sphinx closes before his now beloved Yvette can reach him. To escape death, Taylor leaps into the machine, makes it take him back to January 5, 1900. He staggers into his dining room. Only Young fails to ridicule his story. After his guests leave, Taylor hurries to his lab. Young returns, but too late. Taylor has left to rejoin Yvette and to help the Eloi build a new world.

It was produced and directed by George Pal from

David Duncan's screenplay based on the novel by H. G. Wells.
Family.

**"The Day They Robbed the Bank of England"
with Aldo Ray, Elizabeth Sellars
and Peter O'Toole**

(M-G-M, July; time, 85 min.)

A fair bank burglary feature from Britain, suitable for the lower berth of a twin bill. The title—ridiculously long for marquee, ads, etc.—seems to smack of fact, but the story revolving about Aldo Ray's leading a group of Irish patriots in a clever 1901 plot to get the Bank's bullion for their Home Rule fight is just a legend. Much of the slow-paced story is devoted to Ray's methodical work in planning to reach the well-guarded vaults. Except for the last two reels of this semi-documentary-styled attraction, there is little action, suspense or humor. A very limited degree of romance is presented via a triangle comprising an Irish patriot's too level-headed widow, Ray, and a hot-headed young patriot. As the American-imported brains and brawn of the burglars, Ray's efforts are satisfactory, while the supporting cast is competent. Direction is good; photography, very good:—

In 1901 a group of Irish Patriots plan to burglarize the bullion vaults of the Bank of England to gain funds for their Home Rule fight. For this fantastic project, Aldo Ray, an Irish-American professional bank robber, is hired. In addition to doing his bit for the Irish and his cut in the spoils, he is attracted by one of the plotters, Elizabeth Sellars. Leader of the patriots is Hugh Griffith. Ray befriends Peter O'Toole, an officer of the Guards company protecting the Bank, getting a chance to visit the Guards' wine cellar, where he finds that a sewer runs underneath the Bank. Ray also has copied the architectural plans of the vaults. Next, Ray comes upon Albert Sharpe, a sewer-salvager. The American pretends he is looking for an old Roman temple. He bribes Sharpe to show him an entrance to the sewer which passes under the bank. The entrance is in a warehouse near a Thames wharf. The plan is to dig a tunnel from the sewer into the Bank and take the bullion to a launch at the wharf. One of the party is Kieron Moore, a hothead also attracted to Elizabeth. With Moore, Wolf Frees and Sharpe the burrowing begins on a three-day week-end. Meanwhile, O'Toole becomes suspicious and tries to get the three officials to come to the bank with the three keys necessary to open the vaults. A race against time develops. Just as Ray is about to reach the vaults, word reaches the plotters' headquarters that because of new political developments, the bank job will hurt the cause. Moore, who deserted the men in the tunnel when there was a gas leak, is sent back to tell Ray to stop. Instead, he joins Ray in getting the bullion. Elizabeth sends the launch away, begs Ray to stop the operation. He refuses. She leaves alone. A million pounds sterling are loaded onto a wagon by Moore. Ray goes back to get Sharpe who has found an early Roman artifact. Both are caught by the officials and police who finally open the vaults. The bullion crashes through the bottom of the wagon and Moore is caught. Thus the daring plot is foiled.

Produced by Jules Buck, it was directed by John Guillermin from a screenplay by Howard Clewes from the book by John Brophy.

Family.

"The Bellboy" with Jerry Lewis*(Paramount, July; time, 72 min.)*

A good, lightweight farce for faithful fans of Jerry Lewis, especially the younger ones. Comprising a series of unconnected silly skits, Lewis, who produced, directed and wrote the black-and-white filmed comedy, portrays a bellboy at Miami Beach's lush Fontainebleau Hotel who constantly gets into zany situations while never uttering a word until the last minute of the last reel. Although a few of the sequences will amuse the discriminating, most of the numerous episodes feature sight gags whose endings are easily foreseen. The screenplay without a story is machine gun-paced, however, and varied enough to cover many faults in quality. Lewis, of course, carries the picture, appearing in almost every foot of it. As a mute, there are only brief moments of his work coming close to that of Chaplin, Jacques Tati or Harpo Marx. Lewis, always laughed at, fails to win the viewer's heart. His gestures are limited, mostly to eye-rolling, facial distortions, and body shaking. Direction is good; photography, very good:—

Jerry Lewis is Stanley, one of many bellboys in a luxurious Miami Beach hotel, whose zeal and zest for his work are matched only by his incompetence and ability to foul up every situation. Always whistling, Lewis has never been heard to speak. He misplaces all the room keys, sets up 6,000 chairs to accommodate the appearance of film star Jerry Lewis, "walks" a large number of the guests' dogs simultaneously. When the bell captain Bob Clayton, calls for Stanley, a timid man appears, who resembles Stan Laurel (Bill Richmond). Lewis and some 50 other bellboys break ranks, each grabbing one of an arriving convention of fashion models. Lewis is beaten up when he innocently gets in between an arguing husband and wife. At lunch, Lewis can't find a seat in the restaurant, has to sit with some thugs. Next, Lewis accidentally sits next to a beautiful young girl who is dozing in the lobby. She ends up twining her arms around his neck just as Clayton arrives. At the poolside, Lewis thoughtfully covers a sunbathing man's face with an open-work scarf, resulting in the man's having a face resembling a sun-burned checkerboard. Lewis' waxing of a floor causes a newly-wed waiting to go to his room to slip, lay in agony. The mute bellboy also leads an imaginary orchestra; presses a guest's trousers board-stiff; causes golf pro Carry Middlecoff to miss a three-foot tournament putt; causes a greyhound race to be cancelled when, by habit, he "walks" the dogs. At the local airport to get a pilot's briefcase from a cockpit of a jet, Lewis does a solo in the plane, lands safely, walks off unconcerned through throngs of waiting crowds, police and press. When the bellboys hold a strike meeting, Lewis is about to speak when the manager, Alex Gerry, comes in, calls him the ringleader. Finally Lewis speaks, to the amazement of all. Why didn't everyone know before that he could speak? "Nobody ever asked me," explains Lewis, who wanders off whistling.

Written, produced and directed by Jerry Lewis. Family.

MACLAINE ON ROGERS TRAILER

Shirley MacLaine presents a charming and informal fund-raising appeal in this year's trailer for the industry's Will Rogers Hospital.

"Trapped in Tangiers" with Edmund Purdom, Genevieve Page and Gino Cervi*(20th Century-Fox, July; time, 74 min.)*

A very poor crime melodrama from Italy, centering around a federal agent's efforts to break up an Italian-based international narcotics ring. Only slight romantic interest is provided by the handsome crime-buster's attraction to the dope king's lovely adopted daughter. This pitiful programmer undoubtedly would never have reached these shores were it not for the recent Hollywood production strike. Miss Page and Purdom fail to conquer an unimaginative script which is short on suspense and good dialogue and long on brutality. The plot is hard to follow, especially because of the monotones and often meaningless words uttered by the dubbers. Except for the first two stars, the other roles were originally performed in Italian. Direction is fair; photography, good:—

The Tangiers chief of police, contrary to the opinion of his aide, Inspector Mathias, believes that a series of recent murders were executed under orders of a single person, a dealer who wanted to eliminate witnesses. The inspector, on leaving the home of Gino Cervi, a professor and important personality in the city, meets a young American, Edmund Purdom, a beach acquaintance of the professor's adopted daughter, Genevieve Page. Purdom has convinced Genevieve to meet him that evening at a night club, The Scherazade, which is run by a man called Gonzales. Genevieve arrives accompanied by her father. Purdom, believed by Genevieve to be an expatriate, learns that important drug traffic is being controlled by Cervi, whose chief lieutenant is Gonzales. Cervi is in reality the famous gangster, Nick Dobelli, missing from the United States for several years. It turns out that Purdom is not an unemployed dope addict, but a skillful undercover agent working with Interpol, who has come to Tangiers to break up the dope ring. We learn that Inspector Mathias is a member of the narcotics gang. After a long auto chase, Purdom is believed to have drowned when his car fell into the sea. The report of his death in the newspapers gives him a bit of time to plan his next movement. Meeting Genevieve, Purdom tells her all. She unwisely, overcome by emotion, tells her father she knows his true identity and business. Purdom is captured. The bartender of the Scherazade, who is really a police officer working with Purdom on the case, is found taping conversations of the gang and is beaten to death by an over-anxious thug while being "grilled." There is a big showdown battle. Purdom is freed to aid in the slaying of pseudo-professor Cervi and Mathias, the crooked police inspector. Purdom now looks to a life with Genevieve.

It was produced by Riccardo Freda and directed by Antonio Cervi from a script by Alessandro Con-tinenza, Vittoriano Petrilli, Paolo Spinola and Freda.

Not for young children.

ALLIED BOARD MEET SET

The board of Allied States Association of Motion Picture Exhibitors will hold its regular summer meeting at the Blackstone Hotel in Chicago, August 5-6, during which action is expected to be taken on the resignation of Abram F. Myers as chairman and general counsel.

INDUSTRY TIRED OF WHIPPING BOY ROLE, NEWSPAPER EXECS. WARNED

Paul N. Lazarus, Jr., Columbia Pictures vice-president, speaking for the MPAA companies, last week warned delegates to the Newspaper Advertising Executives Association convention in San Francisco that the motion picture industry is "damned tired of being a whipping boy of both the editorial and business departments of the press."

Mr. Lazarus told the NAEA representatives that newspapers will have to fight to keep their share of the motion picture advertising dollar. The MPAA spokesman covered such important topics as national and local amusement rates, the content of the amusement page, censorship and TV and what the newspapers are doing to and for it.

Declared the Columbia executive, "The assured budget is a thing of the past. Certain pictures cry for TV and radio coverage . . . and based on our experience in recent years . . . they're going to get it, even if the newspaper schedules have to suffer."

"More than one out of every five newspapers adopts a definitely uncooperative attitude towards motion pictures! Thirty-three per cent of the papers checked (in a COMPO survey) do not even review new movies for their readers! The survey showed that among 160 newspapers in 91 cities and towns in every major market area, 84 per cent of the papers had amusement pages or sections, while only 12 per cent did not. Three of every four papers carried at least one Hollywood column; eight of 10 used mats or stills of film stars or scenes. Thirty-five per cent of the papers had increased movie coverage in the past two years; 40 per cent had made no change."

The industry spokesman urged as "good business" that every newspaper develop a sound motion picture page, one well-balanced between motion picture advertising, editorial comment, illustrations, Hollywood columns, reviews, drawings or art work—and "please, no outside art ads on the page."

As to amusement ad rates, Mr. Lazarus recalled that the differential stems from the days of the traveling roadshow and was foisted upon motion pictures when it was "an infant, struggling, speculative business." He pointed out that the movie industry is "purchasing major display space in quantities comparable to department stores or any national advertiser," and emphasized that the local amusement ad rates average about 25 per cent higher than local retail rates, while national amusement rates run from 10 per cent to 21 per cent higher than rates in other categories.

Co-op ad campaigns with first and subsequent run theatres cost Columbia Pictures \$2 million in the first nine months of the current fiscal year, he stressed, "or almost as much in co-operative newspaper advertising as the entire radio and TV industries combined spent in national newspaper advertising." He estimated the cooperative expenditures of all the majors would total \$22 million, plus \$500,000 in national newspaper advertising and an estimated \$12 million of theatre advertising expenditures for a total of \$35 million.

The MPAA spokesman held that 44 per cent of major papers are giving more editorial coverage to TV than to movies, while 32 per cent emphasize motion pictures over TV. As to ad volume, only 5½ per cent of the papers checked carried more TV ads

than film, while 63 per cent carried more film ads than video.

Mr. Lazarus questioned the advisability of dailies giving preferred treatment to their competitor, TV.

The Columbia vice-president suggested more newspaper tie-ups and promotions to show good will.

Regarding censorship, Mr. Lazarus pointed to the industry's self-regulation and asserted that he, his company, and his industry would fight censorship by any other medium of mass communication.

WISCONSIN ALLIED RESOLUTIONS HARD-HITTING, COMPREHENSIVE

The six resolutions adopted by the members of the Allied Theatre Owners of Wisconsin at their recent 1960 convention treat the independent exhibitor's problems in a forthright and comprehensive manner. Full text of the resolutions follows:

1. Resolved: That National Allied is hereby urged to continue exploring the possibilities of forming a national buying combine for the benefit of independent exhibitors and that this matter be placed upon the agenda of the forthcoming meeting of the Board of Directors of Allied States Association of Motion Picture Exhibitors.

2. Resolved: That this convention protests the policy of Warner Bros. Pictures Distributing Corporation in establishing arbitrary and unrealistic percentage floors on their productions such as they are demanding on "Hercules Unchained," "Ice Palace" and "Oceans Eleven" and further protests and condemns the current Warner practice of demanding that exhibitors sign a "rubber stamped" clause on contracts to the effect that adjustments will not be made below the floors so specified.

3. Resolved: That the Marcus Plan for the purchase of post '48 top feature attractions for exhibition in the nation's theatres is hereby heartily endorsed and this convention expresses the hope that this important project can be carried through to a successful conclusion within the near future.

4. Resolved: That this convention enthusiastically endorses the action of the American Congress of Exhibitors (ACE) in selecting the following four projects as requiring immediate attention: 1. Post '48 Films; 2. Toll TV; 3. Formation of new company to increase production; 4. Meetings with company Presidents to seek aid for distressed situations, and further urges that project No. 4, "Meetings with company Presidents" be given early priority over the other projects so as to forestall the closing of many theatres that require immediate relief from present sales policies.

5. Resolved: That this convention supports the principles of the Motion Picture Investors (MPI) plan and encourages the participation of all exhibitors in this worthwhile venture.

6. Resolved: That the members of this organization protests and condemns the current practice of distribution in withholding product from early, orderly and reasonable availability to the subsequent run and small town theatres, thereby imposing a severe restraint upon these exhibitors by denying them an even and orderly flow of product to sustain their theatres and further denying them the right to exhibit motion pictures when they are reasonably new and fresh and in demand by the theatres' patrons.

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WHICH SIDE IS TOA ON? WON'T HIT "ORDERLY" SALES TO TV

When an exhibitor affiliated with TOA finds his theatre empty one night in the near future—the same night a post-1948 Warner Bros. picture receives a high rating in its local telecast—the theatre owner should remember these fighting words, issued by a TOA spokesman last week:

"It is inevitable that some of these pictures (the post-'48's) will be released sooner or later. As long as there is no dumping—and we think the distributors learned their lesson in 1956 and 1957—we feel that we would do better to spend our time and energy selling tickets than tilting against windmills."

How long is it going to take some exhibitor leaders to realize THERE IS NO SUCH THING AS A GOOD FILM SALE TO TV. The sale of one film hurts attendance. The sale of 122 Warner Bros. films hurts more than 122 times as much!

Who's speaking for whom?

FINANCING "OSCAR" NIGHT

Announcement of the decision of the board of directors of the Motion Picture Association of America to cease financial backing of the simulcast of the Academy Awards Show was viewed dimly by the world's exhibitors of American films last week.

If the major producer-distributors can not ante up a total of \$600,000, the estimated cost of financing the "Oscar" show, there is much wrong with their entire evaluation of merchandising. This is not news to exhibitors who have seen companies spend millions to make pictures and then let the films die at the starting gate for want of promotional money.

The only bright side of the whole situation for exhibitors is that it exposes a tremendous weakness of the majors—the inability to unite in a difficult situation. This fact should always be remembered by theatremen in their constant battle with the majors for fairer dealings. Exhibitors also should see this unsuccessful attempt of the MPAA members to stand together as a mirror of their own theatre organizational units' failure to reach a worthwhile goal through unity.

It would be unwise to allow another industry to sponsor our industry's Awards show—a show that holds the all-time television program attendance record.

Would the automobile companies allow a cigarette manufacturer to sponsor a show in which prizes for the best efforts in car-making were presented. The

average citizen sees movie-making and selling as a business today and believes there must be something sick if Hollywood asks someone else to pick up the tab for a show which ultimately returns millions to its coffers.

Of course, as has been pointed out in this paper, many things have been wrong with the Oscar ceremonies. The show's quality has been criticized widely. In addition, the granting of awards to hard-ticket films unavailable to the average exhibitor is a ridiculous procedure. If the Oscars are to mean dollars and cents to the industry, they must go to pictures that the public can see immediately while their interest in these features is at its highest.

Also, some provision must be made to facilitate the distribution of a foreign film which wins awards. Many complaints of "Room At the Top" not being available reached this office from exhibitors throughout the country whose customers were eager to see a picture worthy of the Academy's prizes.

If the myopic producer-distributors will not finance the Oscarcast, the industry as a whole—including the equipment, concession, and servicing businesses should step in and pick up the bill. Spread out over the industry, the costs to each division will be very small, compared to the fabulous results of the Awards show.

No other industry has an annual program which better stimulates sales of its product. It must remain a 100 per cent industry presentation!

TOLL TV BATTLE LOOMS AT HARTFORD BEACHHEAD

The Federal Communications Commission this week was well aware that pay-TV would not sneak quietly into Hartford, Conn., without the Commission being further involved.

Opponents of pay-TV initiated their legal fight to block the "Hartford experiment" with a formal request that the FCC publicly air the controversy in "full and open" hearings before an examiner.

The hearings would be held on the application for a permit to conduct a three-year experiment in pay-TV, filed with the Commission by the Hartford Phonevision Co., a subsidiary of RKO General, Inc., and the owner of Station WHCT-TV (Ch. 18).

A letter requesting the hearings was sent to the Commission by attorney Marcus Cohn, of the Washington law firm of Cohn & Marks, acting in behalf of the Joint Committee Against Toll TV, and the Connecticut Committee Against Pay TV.

(Continued on Back Page)

**"Studs Lonigan" with Christopher Knight,
Frank Gorshin, Venetia Stevenson and
Carolyn Craig**

(United Artists, September; time, 95 min.)

A good melodrama with high teen-age appeal. The arty film rarely matches the fine quality of the James T. Farrell novel on which it is based. Writer-producer Philip Yordan who has not relied on established "name" players, has made several important, damaging changes to the story about a wild but weak-willed young Chicagoan of the 1920's who cannot face adult responsibilities. Yordan's husky, handsome Studs is the opposite of Farrell's, which makes it more difficult for the viewer of the picture to sympathize with the main character. In the title role, Christopher Knight fails to impress. Fine supporting performances are given by Jay C. Flippen as a priest and Helen Westcott, a teacher whom Studs first tries to rape and later has an affair with. Several wild parties—at which another rape is featured—and pool room get-togethers comprise much of the footage. Production values are limited; direction is good; black-and-white photography, excellent:

On New Year's Eve of 1919, in Chicago, 18-year-old Studs Lonigan (Christopher Knight) looks to 1920 with feelings of fear and uncertainty. Knight is torn between his love for 16-year-old Venetia Stevenson and his gang of fellow jobless idlers, Frank Gorshin, Jack Nicholson and Robert Casper. Venetia, a "nice girl," leaves him frustrated at a party welcoming in the new year, and Knight gets drunk at his gang's wild party. Knight's father, Dick Foran, is angry at his son's behavior, wants him to join his painting firm. Knight's mother, Katherine Squire, wants her son to become a priest. Two years pass. Knight and his pals spend their time playing pool, drinking, chasing girls. After Knight's father slaps him, he leaves home. He asks two gangsters to give him a job. They prove, through a practical joke, that he won't kill another man. Knight returns home. Diverted from job-hunting by a burlesque show, Knight, stimulated by drink and a stripper, visits a former teacher, Helen Westcott, a pretty spinster. He tries to rape her, but breaks down in tears after ripping her dress. Later, he continues to see Helen, forming a close mental and physical bond. She cuts the friendship off, when she realizes it is wrong. Knight finally joins his father's firm, but continues to drink and carouse. The death of Casper, now married and a father, shakes Knight. He stops drinking when he learns that Venetia has moved from Chicago. Subsequently at a wild party, Knight sees his buddy Nicholson arrested for raping a girl there. Frightened, Knight again visits Helen, who introduces him to her pretty niece, Carolyn Craig, who is immediately attracted to him. Though they start dating, Knight still thinks he loves Venetia. Gorshin, the last of his gang, becomes a traveling vaudeville comedian. Knight realizes he must mature, face his problems alone. When the crash of 1929 ruins his father's business and leaves Knight jobless, he goes to his priest and confessor, Jay C. Flippen, who spells out the young man's responsibilities and tells him Carolyn is pregnant. Knight rushes to her, begs her to marry him.

It was produced by Philip Yordan who wrote the

screenplay based on the novel by James T. Farrell. Irving Lerner directed.

Not for young children.

**"The Idiot" with J. Borisova, Y. Yakovlev,
N. Podgorny, L. Parkhomenko
and R. Maximova**

(20th Century-Fox, July; time, 122 min.)

Strictly for class audiences. This Moscow-made U.S.-Soviet cultural exchange production, filmed in color on a big budget, is the first part of a two-picture series to be based on Feodor Dostoyevsky's classic novel. While attempting to stay close to the book, it fails to develop the author's sharp psychological insight while resulting in a slow-moving story. The second feature is yet to be made. Part One, "Nastasia Filippovna," is comparable to grand opera. Classical in its treatment, it covers the minds more than the outward actions of its characters. The script concerns shy, saintly Prince Myshkin and his love for Nastasia Filippovna, the fiery mistress of an aging rich man who wants to give her her freedom in order to marry another woman. Also vying for the proud Nastasia's hand is an avaricious and cowardly clerk, Ganya, and a coarse rich merchant, Rogozhin. The stars and supporting players all render fine portrayals, with that of Yulia Borisova as the dynamic Nastasia being the most noteworthy. In the title role, as Prince Myshkin, Yuri Yakovlev is very competent. Being released in both subtitled and dubbed versions—the latter expertly synchronized, the feature boasts high production values, superb direction and very good camera work:—

Two men are passengers on a Russian train bound for St. Petersburg. One is Parfen Rogozhin (L. Parkhomenko), who has just inherited his father's millions. The other, Prince Lev Nikolaevich Myshkin (Y. Yakovlev), returning from abroad after treatment for a serious illness. The prince learns that Rogozhin is interested in a woman named Nastasia Filippovna (J. Borisova). In St. Petersburg, he discovers that a distant relative he visits, General Yepanchin (N. Pazhitnov), also knows Nastasia, as well as his secretary, a man called Ganya (N. Podgorny). There is a photo of Nastasia in the General's study. It seems that Totsky (P. Strelin), a wealthy old man years ago took a young Nastasia, an orphan, into his home. Years later, he seduced her, made her his mistress. Now Totsky is about to marry one of the General's daughters, and, fearing a scandal, he plans to end his affair with Nastasia. The General has decided to have Ganya, his avaricious young secretary, marry her. The Prince, while staying at Ganya's home, sees the bold and beautiful Nastasia there. She insults the weak-spirited Ganya and lets Rogozhin offer 100,000 rubles for her hand. Varya, Ganya's sister, finally asks Nastasia to leave. Ganya slaps her and then the Prince—whom he calls an idiot—for interfering. Ganya later apologizes to him. That evening then the Prince—whom he calls an idiot—for inter- asks him whom she should marry. The Prince decides Ganya is not good enough for her. She decides to marry Rogozhin and give Totsky his freedom as a gift. Both Totsky and the General beg her to reconsider. At the last moment the Prince says he is ready

to marry Nastasia. He reveals that he has just inherited a great deal of money. Nastasia sticks to her decision. Next, she throws the 100,000 rubles Rogozhin has brought into the fireplace. Before doing so she says that only Ganya may retrieve it. The cowardly Ganya watches as the money starts to burn. He starts to leave the room, falls on the threshold in a dead faint. Someone saves the money. Nastasia says it is for Ganya. She leaves with Rogozhin and his noisy followers. Lonely Prince Myshkin watches their carriage disappear through the snow.

A Mosfilm Studio production, it was directed by I. Piriev who wrote the screenplay from the novel, "The Idiot," by Feodor Dostoevski.

Adults.

"The High-Powered Rifle" with Willard Parker, Allison Hayes and Dan Simmons

(20th Century-Fox, July; time, 60 min.)

A fair, routine crime melodrama, suitable for second place in twin bills. The story is centered around a private eye, who, while escaping assassination twice, learns that some gangsters have given him 36 hours to live. Willard Parker, who ably portrays the private investigator, tries to reach the ringleader through a beautiful and sophisticated mobster's girl friend, a role well played by Allison Hayes. The script is trite, production values are low, direction and photography are adequate:—

Private detective Willard Parker, headed for the District Attorney's office, is shot and wounded by a high-powered rifle as he stands on the steps of City Hall. The D. A., John Holland, who is holding a notorious local racketeer, Lou Dykeman, on a weak bookmaking charge, is aware that Parker investigated one of the racketeer's bookmaking establishments and was involved in a fight with two of Dykeman's henchmen. The private investigator maintains he was retained by the bank owning the property and knows nothing about the racketeer's operations. The D. A. is skeptical, but he lets Parker go. The private eye's pal, Dan Simmons, a police lieutenant, joins in the search to find the gunman who tried killing Parker. Soon, Parker locates the gunman, kills him in self defense. Further attempts are made on the detective's life. After he tells Allison Hayes, a beautiful, sophisticated girl friend of Dykeman's, whom the detective is attracted to, via a 3 a.m. phone call that he is in bed, a bomb is thrown into his bedroom, while he is pacing another room of his apartment. Later, he tricks the would be bomber, A. G. Vitanza, into the open. Simmons, who followed Parker on a tip from Allison, slays the hood. The trail leads to Clark Howat, brother-in-law of a man Parker had sent to prison. In Howat's apartment, Parker finds bomb fragments. He informs the D. A. who tells him that Howat had flown to Miami with a henchman to sell a \$250,000 supply of heroin and that Howat's body had been found in Biscayne Bay. Parker surmises that Howat may have slain his henchman, placed his own identification on the body. His suspicions prove correct. Moving fast to Allison's house, he finds her packed to leave. Her luggage contains the \$250,000 proceeds from the heroin sale. Howat appears, wounds Parker and Allison, the latter fatally. Simmons arrives in time to slay Howat. Parker, who had fallen for

Allison, has a non-fatal chest wound, lives to look forward to his next assignment.

It was produced and directed by Maury Dexter from a screenplay by Joseph Fritz.

Adults.

"The Nights of Lucretia Borgia" with Belinda Lee, Jacques Sernas and Michele Mercier

(Columbia, August; time, 108 min.)

A good Italian-made sex-and-swords spectacular of double bill quality. Photographed in color and Totalscope, this original story deals with a champion swordsman who unknowingly joins forces with the infamous Borgias—promiscuous and deadly Lucretia and her woman-chasing brother, Caesar—only to soon leave them to join a popular revolt against them. There is a great deal of action, mostly swordplay, well executed by young Jacques Sernas, and considerable footage is devoted to orgies, Lucretia's amorous adventures, and a torture chamber. The dubbing is uneven, with the English spoken in a variety of foreign accents. Some of the shots of shapely Belinda Lee, who is a melodramatic Lucretia, are very revealing. Production values are high; direction is good and photography, satisfactory:—

Handsome young swordsman Jacques Sernas, on his way to Urbino, where he plans to enter the service of Caesar Borgia (Franco Fabrizi), saves the lovely Michele Mercier from kidnappers. Sernas is accompanied by a humorous manservant. We learn that Michele's father heads a group rebelling against Borgia, and that Borgia has had Michele abducted ignorant of her true identity. He knows her as Bianca, the model of an artist who is painting the portrait of his sister, Lucretia (Belinda Lee). In Urbino, Lucretia is attracted immediately to Sernas, to the anger of Astore one of her many former lovers. Sernas visits a secret meeting at which Michele's aging father hands over the leadership of the revolt to his daughter. The ethical swordsman says that he is sorry that he has found out too late who Michele and her friends really are, but that he already has sworn allegiance to Caesar Borgia. Astore, who has followed Sernas to the meeting, tells Lucretia about it. Later, to appease her vengeful brother, she traps Michele. Sernas again goes to her rescue. Lucretia accuses Sernas of complicity in the plot against her brother. He escapes and, for a third time, rescues Michele, this time when she is inches away from death in a torture chamber. Lucretia meanwhile has poisoned Michele's father, and has a document he is supposed to have signed giving Michele's hand in marriage to Caesar. Among the fantastic statues in the stone park of Bomarzo, Astore and Sernas fight it out with swords and fists. A beaten Astore is finally crushed by a falling statue. Sernas' faithful servant has released the rebels from prison. Now armed, the conspirators wage an all-out fight against the Borgias, led by Sernas and Michele. As Lucretia plans another romantic conquest—a new palace guard this time—Sernas and Michele dream of a peaceful, happy life together.

Carlo Caiano was in charge of production. Sergio Grieco directed from an original story and screenplay by Mario Caiano and Aldo Segri.

Adults.

TOLL TV BATTLE LOOMS AT HARTFORD BEACHHEAD

(Continued from Front Page)

Phonevision had asked that its petition be considered directly by the full Commission. If this request were granted, it would restrict the ability of the opposition to present evidence and testimony. It also normally would preclude the cross-examination of the petitioner's witnesses by opposing counsel. Also, the chairman would decide whether the hearing was to be public or private. Mr. Cohn's letter insists on a full and open hearing before an examiner, with the opposition given full opportunity to present evidence and testimony, and to cross-examine the petitioner's witnesses.

This type of hearing would enable the opponents of pay-TV to cover all aspects of the proposal, both from the public interest and from the interest of the industries and labor unions concerned.

This is the first application to be filed for pay-TV trial operations, which means that no precedents have been established as to the type of hearings to be held.

Mr. Cohn's letter was quickly answered by a sharply-worded eight-page one to the FCC from attorneys for Hartford Phonevision, which charged opponents of pay-TV with stalling in an attempt to prevent a fair test.

The letter urged that the Commission ignore the plea of the two anti-toll TV committees asking for a "full and open hearing."

It asked that the Commission act, as Hartford had originally requested, by meeting as a body to hear its application and that it grant a license promptly.

Signed by Bernard C. Kahlhaas of the Washington firm of Pierson, Ball & Dowd, the letter made the following contentions:

1. That full hearings on the merits of pay-TV have been held by committees of Congress and by the Commission itself over a span of eight years.

2. That the Commission's decision to approve limited tests of commercial TV broadcasts, was intended to produce the evidence that might be needed in arriving at a final and long range policy.

3. That the plea for an examiners' hearing on Hartford's application, filed by Marcus Cohn, in behalf of the committees opposing pay-TV, attempts to go into the merits of the issue which already have been fully discussed.

4. That further delays will merely strengthen the competitive jump that wire subscription TV, which is not subject to any Federal regulatory body, already enjoys over broadcast subscription TV.

5. That contrary to Mr. Cohn's contention that Hartford was "alarmist" in viewing with concern the progress of wire TV, more than 130 franchises have already been granted in this field.

6. That Albert M. Pincus, president of TOA and a leader in the Joint Committee had stated in a public speech that wire TV is "spreading like brushfires."

7. That Abram F. Myers, general counsel of Allied States Association, has advocated that the film industry concentrate its opposition on broadcast pay TV, because motion picture exhibitors might wish to go into wire pay-TV themselves.

8. That the Cohn letter in behalf of the pay-TV opponents had failed to establish legal grounds for their being heard on the Hartford application.

9. That the Hartford application sets forth full information, and complies in all respects with the requirements for such applications listed in the Commission's third report.

Mr. Kohlhaus' letter is viewed as pay-TV's first counter-attack in an all-out legal battle that may reach the courts.

The Commission is scheduled to recess for the month of August. Officials doubt that it would rule on the letters until it reconvenes in September.

ARE "FAST BUCK" ACTORS SHIRKING THEATRE VISITS?

Any exhibitor who has been fortunate enough to have a film star make an appearance at his theatre in connection with a picture knows the tremendous value of this type of promotion.

Recently a large new motion picture theatre was opened in New York State. No efforts were spared in making its debut a major event in the community. The new theatre had been heralded for months. Despite promises from many important players, only one well-known screen performer showed up for the opening night ceremonies.

If an important new showcase can not draw a star player opening day—or even opening week—there is something seriously wrong in our industry. That the producer-distributors have few stars under contract today that they can send to an opening is understood. And granted that independent actors have busy schedules. The jet age compensates for much, however, placing film stars only hours away from any point in the nation.

If exhibitors planning theatre openings or other promotions can make known the dates of these activities sufficiently far in advance, it seems that a personal appearance by a star or starlet should always be possible.

Hollywood's players should realize—and many of them already do—that public appearances not only win them new fans among the public, but fans among the exhibitors who will go all-out in promoting pictures of stars who have cooperated with them.

HARRISON'S REPORTS suggests that exhibitor organization leaders contact Screen Actors Guild officials to see what measures can be taken to impress upon the players the importance not only to themselves, but to the entire industry, of their making personal appearances at theatres, and especially at new theatre ventures which can use all of the publicity they can muster to start business in the highly competitive amusement industry.

TWO SBA THEATRE LOANS

Two theatres—the Hill-Crest Drive-in, Osage City, Kan., and the Papio Theatre, Papillon, Neb.—participated in loans made by the Small Business Administration during March, it was reported.

The Hill-Crest, with six employees, has been approved for a \$42,000 loan with a local bank participating. The Papio received a disaster loan of \$4,000.

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N. J. ALLIED HITS WB SALE TO TV; WANTS "OSCARS" DENIED ROADSHOWS

Allied Theatre Owners of New Jersey, at its annual convention, advocated efforts to discourage "Warner Brothers and others from continuing the destructive policy" of sales of post-1948 films to television, and proposed that should the companies persist in following this "foolhardy course," that ACE shall "promptly meet with distribution leaders to obtain written clearance over free showings of motion pictures so that the public will not hesitate to pay admissions to see current releases."

It was explained that the proposal was made to counter "ambiguous statements and articles that encourage the admission-paying public to feel that all films will be seen free on TV in the coming months."

The New Jersey Allied group also proposed that the Academy of Motion Picture Arts & Sciences change its qualifications for films eligible for Academy Awards so that only pictures in general release would qualify, and special road show films would not be considered.

Included in the trade practices singled out for condemnation were the following: "illegally conditioning the sale of one picture upon the sale of another; putting uniform terms on pictures regardless of run; holding back pictures for preferred playing time; encouraging bidding; attempting to increase terms regardless of gross; unrealistic classification of pictures as to price category; not providing an even flow of product; emphasis on road show releases; failing to solicit accounts and losing millions of dollars in the name of 'policy'; restricting the booking of pictures when an exhibitor wishes to strengthen a weak show; withdrawing authority from a local branch manager so that he can no longer sell his product properly; requiring extended playing time when not warranted, and refusing to realistically relign the expense units."

New Jersey Allied should be commended on its excellent suggestions regarding Academy Awards and film sales to TV as well as for its sharp protest of distribution's harmful trade practices.

FIRM HOPES TO START TOLL TV IN HARTFORD WITHIN A YEAR

Hartford Phonevision Co., the RKO General subsidiary which plans to introduce subscription television in Hartford, Conn., "hopes" to be able to begin programming "within a year," according to a 16-page brochure issued by the company, designed to answer pertinent questions raised by potential subscribers.

AB-PT LISTS 13 ROADSHOWS AMONG 133 NEW U. S. FILMS SET FOR SECOND HALF

The 10 leading U. S. distributors have a total of 133 new American-made pictures listed for release from July through December of this year, according to the distribution schedule just issued by American Broadcasting-Paramount Theatres.

Prepared under the supervision of Edward L. Hyman, the impressive brochure calling for the promotion of "new faces" and orderly distribution of product, bears out Mr. Hyman's estimate made last March that 230 pictures, exclusive of foreign productions and reissues, would be released this year by the majors. The excluded films, if taken into account, would bring the total 1960 releases to 300. The AB-PT schedule lists releases far into 1961.

Thirteen pictures will be roadshown from July through December. These include: "Ben-Hur," "Exodus," "Can-Can," "Spartacus," "The Alamo," "Cleopatra," "State Fair," "Mutiny on the Bounty," "The Greatest Story Ever Told," "Sunrise at Campobello," "Song Without End," "The World of Suzie Wong" and "Pepe." All but the last four are 70 mm. shows.

20TH-FOX WILL RELEASE 50 FILMS IN 1961

Twentieth Century-Fox, which expects to release 50 features by the year's end, plans to distribute that many in 1960, Glenn Norriss, the company's sales manager revealed here. In 1959 the company offered 42 films.

The Fox executive answered exhibitor complaints of product shortage, stating that his firm will have 50 releases this year, including 27 from July through December, and that there is no basis for exhibitor complaints as far as Fox is concerned.

Mr. Norris said that "From the Terrace," is running slightly behind "Peyton Place," and that "The Story of Ruth" is doing exceedingly well and should gross \$4.5 million domestically.

Asked by HARRISON'S REPORTS if his competitors have seen the light and will increase their releases, Mr. Norris declared that he saw "no indication" to that effect.

If the other nine major distributors matched 20th-Fox, there would be a total of 500 pictures released in 1960, instead of the projected 300. Thus Fox is releasing almost 17% of the majors' total product.

Exhibitors should realize which companies are doing the most to supply them with a reasonable amount of features and should support these distributors whenever possible.

**"One Foot in Hell" with Alan Ladd,
Don Murray, Dan O'Herlihy and
Dolores Michaels**

(20th Century-Fox, August; time, 90 min.)

A good Western of supporting feature quality which may disappoint fans seeking a great deal of action. Filmed in CinemaScope with Color by DeLuxe, the plot centers around a man who blames the citizens of a small Arizona town for the death of his wife, when they wouldn't trust him for \$1.87 for medicine. Alan Ladd adequately portrays the methodically-plotting vindictive stranger who enlists four people—who also have lost faith in their fellow man—to rob the town of \$100,000 and slay those whom he deems most responsible for his wife's demise. It is a very talky film, with hardly any comic relief. The unusual story grips the viewer, however. There is a heartwarming romance between two of Ladd's confederates, a saloon hostess and an alcoholic artist—both seeking to repent—ably played by Don Murray and Dolores Michaels. Miss Michaels reminds us of a younger Lauren Bacall. Direction is satisfactory; photography capable:—

Alan Ladd arrives in Blue Springs, Arizona, in the middle of the night, seeking a room and a doctor for his wife, Rachel Stephens, long overdue in her pregnancy. At the town's hotel, proprietor Henry Norell makes Ladd give him his last two dollars in advance payment. Norell won't leave the hotel, so Ladd has to find a doctor. He finally locates the town's physician, Larry Gates, who sends Ladd out for medicine. At the general store, John Alexander, the owner, slowly mixes the required preparation, won't give Ladd credit for the \$1.87 it costs, despite Ladd's pleas about his wife, and offer to leave his team and wagon in payment. Desperate, Ladd pulls his gun on Alexander. The storekeeper shouts for help and the sheriff, Karl Swenson, arrests him. When Ladd is finally released, minutes later, he finds his wife has died. The town tries to make up to Ladd. He accepts a deputy sheriff job, soon is very popular. Ladd learns that Harry Carter supports the town by making large cattle purchases. Ladd plans to rob the bank the day Carter pays his \$100,000 cattle bill. He enlists four people to help him: Don Murray, a disgruntled, alcoholic, confederate veteran who ekes out his living drawing barroom caricatures; dance hall girl Dolores Michaels, whom he is forced to let into "the plan" when drunken Murray tells her all; Dan O'Herlihy, a dishonest, dapper, but threadbare Englishman; and Barry Coe, winner of a gunslinger's shoot-out at a fair. Ladd meanwhile, has become sheriff, after shooting Swenson while the two were out after rustlers. A stickler for detail, Ladd marries Dolores, whom he brings back to town as his bride from St. Louis. The people surprise Ladd with a house all paid and in his name. On the day of the big cattle sale, Ladd's group uses "liquid fire," home-made kerosene bombs, at the hotel and the general store. In each case, the proprietor is shot, but not before being reminded of \$1.87 that Ladd once needed. The fires set by Ladd's men set the cattle stampeding. Before leaving the bank, Ladd is purposely shot in the arm by Coe. The money goes to Ladd's house with Dolores and Murray. Ladd leads a posse after Coe and O'Herlihy. Ladd's plans do not call for a split of the money. His posse kills the two men. Meanwhile, Dolores and Murray have

fallen in love. Ladd arrives home, won't let them leave, although they say they don't want the money. To save Murray, Dolores offers to take Ladd's wife's place. Ladd is about to slay Murray when he is fatally shot by Dolores. Murray and Dolores take the money to the doctor and decide to stand trial.

Produced by Sydney Boehm, it was directed by James B. Clark from a screenplay by Aaron Spelling and Boehm, based on a story by Spelling. Adults.

**"Young Jesse James" with Ray Stricklyn,
Willard Parker, Merry Anders and
Robert Dix**

(20th Century-Fox, August; time, 73 min.)

A good but very grim Western depicting the fantastic career of the young Jesse James from the time he joins Quantrill's Raiders during the Civil War after seeing his stepfather hung by Union troops, to the time he sets out into the world of crime on his own, a bloodthirsty, sadistic killer. Picture includes a highly realistic attempted rape, with Quantrill's men looking on as spectators. The magnetic names of Jesse, his brother Frank, Cole Younger, Quantrill and Belle Starr should help sell many tickets. Exploitable also is the presence as Cole Younger of Willard Parker, known to TV fans as the lead in the "Famed Tales of the Texas Rangers." Ray Stricklyn, in his first starring role, is impressive as Jesse. Direction and photography are very good:—

Young Jesse James (Ray Stricklyn) sees Union soldiers hang his stepfather, leaves his sweetheart, Jacklyn O'Donnell, and his mother, Sheila Bromley, and rides off to join Quantrill's Raiders, a guerrilla band headed by crafty, cruel Quantrill (Emile Meyer). Jesse's older brother, Frank (Robert Dix) is a member of the group which raids under the Confederate flag, as is Cole Younger (Willard Parker), who is wary of Jesse's terrible temper. In a raid on Union supply wagons, Frank captures some prisoners, among whom is the Union soldier who hung Jesse's stepfather. Jesse guns the unarmed man down. Now Jesse returns home. He has become bloodthirsty, however, and soon rejoins Quantrill. During a raid on a jail to release Rex Holman, Jesse knifes the sheriff to death without cause. When Jesse breaks an ankle, Cole takes him to the home of one of his old flames, Belle Starr (Merry Anders). Later, Cole, who sees Quantrill only as a vicious man looking for power, quits the guerilla leader. At camp, Jesse finds Jacklyn being attacked by Zack. Jesse kills Zack, has a run-in with Quantrill and returns home to find with Jacklyn to find his home bombed and his mother hurt. At the war's end, Jesse is almost killed when, urged by Jacklyn, he gives himself up, but is shot by a trigger-happy Yank. Jesse marries Jacklyn. His attempt with Frank to get the farm going fails, since no bank will give them a loan, the names of James and Quantrill still being too fresh in everyone's minds. The brothers are receptive to an offer by Cole, who now holds up trains and banks, especially those financial institutions dealing with farmers. Jacklyn tells him she will leave him if he becomes a criminal. The first bank is at Liberty. Jesse on his way to the holdup, is unaware that the U.S. has granted him a full pardon for his wartime activities. Against orders, Jesse kills the bank manager. Cole's brother is wounded, two other gang members killed. Outside of town, Cole makes it clear he doesn't

want Jesse's services. Now Jesse will be on his own.

Produced by Jack Leewood and directed by William Claxton from a screenplay by Orville H. Hampton and Jerry Sackheim. Not for young children.

"The 39 Steps" with Kenneth More, Taina Elg, Brenda De Banzie, Barry Jones and James Hayter

(20th Century-Fox, July; time, 95 min.)

A good British spy melodrama based on John Buchan's classic novel about a man who becomes involved with an espionage ring. The Rank feature, although humorous, colorful and offering some excellent vistas of Scotland, painfully and repeatedly fails to take full advantage of situations to build suspense and produce thrills. The meaning of the title is never adequately explained, although it is a clever and important gimmick of the novel. Kenneth More is grand as the young man who parries with spies. Brenda De Banzie gives an outstanding performance as an amorous astrologist. Direction and photography fail to approach the earlier Hitchcock version's ability to spine-tingle:—

In Kensington Gardens, London, Kenneth More picks up a baby's rattle, hands it to Faith Brook, a nurse pushing a baby carriage. She refuses it. Shortly afterwards a car knocks Faith down. More finds a gun in the carriage, but no baby. Learning that Faith, treated at a hospital for shock, is to attend a music hall variety show where a Mr. Memory, James Hayter, performs, More meets her there, invites her to his den. Faith confides in More that she is a secret apartment to retrieve her purse, lost during the "accident" service agent called "Nannie," trying to smash an espionage organization intent on smuggling out of the country military plans of vital importance to Britain. While More is in the kitchen, Faith is murdered in the living room of his flat. All he knows is that the "brain" of the spy ring is in Scotland, that he is missing part of one finger and that the "39 steps" is a key to the mystery. More, pursued by police and the foreign agents, boards a train for Scotland, to clear himself of Faith's murder. Trapped on the train he is refused help by Taina Elg, a young schoolmistress. Reaching Scotland, More is fooled into revealing his position by none other than Barrie Jones, the head of the spy ring, who is seen as a respectable citizen by the police. More escapes him, is aided by an ex-con truck driver who leads him to a friendly, amorous astrologist, Brenda de Banzie, and her husband, Reginald Beckwith. The couple help him elude the police, now hot on his trail. Exhausted, More takes refuge in the school where Taina teaches. A very tired More is cornered again by two of the foreign agents. They pose as policemen. More begs Taina to believe his story and to call Scotland Yard. As a precaution, the two gang members take Taina along with More, finally handcuff them together. While the two spies work on a flat tire, More escapes in the car, crashes it finally. Unhurt, the handcuffed couple reach an inn, where More tells the innkeeper's wife that the two are eloping. Their two pursuers stop at the inn to make a call. Taina overhears them; is finally convinced that More is telling the truth. By this time, she is attracted to him. After having Taina call Scotland Yard, the two meet at the music hall where they are confident they will learn the key to the "39 steps."

When More, surrounded by police, stands up and asks Mr. Memory where the "39 steps" are, the mental wizard, starts to tell him, is shot down by ringleader Jones from a box seat. The gang is stopped in time and More and Taina make plans.

Produced by Betty E. Box, it was directed by Ralph Thomas from a screenplay by Frank Harvey based on the novel by John Buchan. Adults.

"For the Love of Mike" with Richard Basehart, Stu Erwin, Arthur Shields and Armando Silvestre

(20th Century-Fox, August; time, 84 min.)

Children should find this feature extremely appealing and many adults will be deeply moved by the heartwarming, tender story. Filmed in Mexico, with Color by De Luxe, the religiously-oriented story revolves about an orphaned New Mexican boy who wants to become a physician. Spotlights his attempt to win a \$2,000 horse race to gain funds for building a new church for his ailing priest, for whom the lad acts as a housekeeper-cook. Competent characterizations are rendered by Danny Bravo as the boy who nurses sick animals; Richard Basehart as an understanding young priest; Stu Erwin as a physician, and Arthur Shields as the bedridden old priest. Direction is very good, photography, good:—

In a little New Mexico town lives 12-year-old Michael Littlebear (Danny Bravo), an orphaned Indian boy. Danny has two loves. Nursing injured animals he finds back to health is one. The other is his parish priest, critically ill Arthur Shields. It has long been Shields' hope that a new church would be built to replace the ancient one used by his Indian parishioners. Arriving in town is a young priest, Richard Basehart, who as a poor boy had been befriended by Shields. Basehart meets Danny and a Protestant physician, Stu Erwin, who is guiding Danny—who wants to be a doctor—in tending the injured stray animals he has collected, as well as being Shields' physician. One of Danny's animals is El Pueblo, a horse whose bad leg the boy has cured. A county fair is coming to town, featuring a \$2,000 quarter horse race, Erwin puts up a \$50 entry fee for El Pueblo, and joins Danny in training the speedy animal each morning. Both Basehart and Shields indirectly place money on the horse through Erwin. Most of the money is laid off with Rex Allen, famed cowboy star-rancher. El Pueblo wins, but Allen recognizes the horse as one of his own which strayed. Danny lies to Allen, telling him that the Government gave him the horse. Then Danny, ashamed, and devoted to the horse, runs away with El Pueblo so as not to disgrace his people. Danny takes off to the mountains, pursued by Armando Silvestre, an expert Indian woodsman, Rex Allen, and unknowingly, a hungry mountain lion. The tired, half-starved boy and his horse are finally overtaken. The lion is scared away. Allen wants to give El Pueblo to Danny, but the lad insists that the cowboy take the horse. A compromise is agreed upon whereby Danny and Allen will divide the horse's future earnings, with the money going towards Mike's college education. Meanwhile, Allen has given a blank check for the construction of a new church.

An F. H. Ricketson, Jr. & Ted R. Gamble presentation, produced and directed by George Sherman from a screenplay by D. D. Beauchamp. Family.

WHAT IS YOUR SHOWMANSHIP I.Q.?

Harry Hendel, board chairman of Allied Motion Picture Theatre Owners of Western Pennsylvania, in a recent bulletin to the group's members advised exhibitors not to bury their theatres.

Declared Mr. Hendel: "The road blocks for survival are many and challenge the resourcefulness and fortitude of every theatre owner. The movie business, despite prophets of gloom, is still the most dynamic and most popular of all commercial entertainment mediums—still drawing more paying customers weekly than all other box-office amusements. Mere slogans, wishful thinking and miracles cannot revitalize your business! Don't throw in the towel!"

Asking "What is your showmanship I.Q.," the Western Pennsylvania Allied leader aimed 25 questions at exhibitors—questions so comprehensive, informative and challenging, that they have been given wide circulation by the industry trade press.

The Showmanship I.Q. Test:

1. Do you belong to the Chamber of Commerce, American Legion, Rotary, Kiwanis, Lions or other civic organizations in your community?

2. Do you know the Chairman of the P.T.A., the Women's Club and other local business groups?

3. Do you know your school officials (High School Principal), and teachers in your community?

4. Are you acquainted with the Clergy and religious leaders of the various churches in your community?

5. Do you know the Mayor, Members of Council, Chief of Police and taxing authorities in your city, town or borough?

6. At off hours is your theatre available for civic meetings for the use of reputable and worthy organizations?

7. Do you hold advance screenings for opinion makers of selected pictures? Do you arrange special shows for certain groups on selected pictures?

8. Do you run special children's matinees? Do you assist Boy's Clubs, Girl Scouts, etc., in order to build your audiences of the future?

9. Do you make yourself available to serve on committees that promote community welfare and charitable causes? Will you take an active part?

10. Have you suggested a theatre tie-up instead of carnivals or bazaars as a fund raising project for local organizations?

11. Are you building a mailing list? Do you get on the phone and call a cross section of people about a special picture?

12. Do you analyze and select possible advertising media appropriate to your area and potential patronage on a particular picture?

13. As people leave the theatre are you available to receive their comment? Do you poll your audiences? Do you ring doorbells to ascertain their views?

14. Do you get up on your stage to talk to your audience, telling them what you are trying to do and invite their suggestions?

15. Do you give your advertising an institutional slant? Do you advertise on the amusement page of your newspaper or in the different medias to sell your theatre?

16. Do you know the store owners or managers in your area? Could you go to them about cooperative

picture tie-ups or for assistance in fighting adverse legislation.

17. Are you on friendly terms with the editor of your local newspaper and the operator of the radio and TV stations in your area?

18. Without being a braggart, have you reminded the people of the contribution of movies and the importance of your theatre to the community?

19. Are you giving your theatre the best you can afford in new technical improvements? Such as good lighting, sound and air conditioning?

20. Do you personally check on your housekeeping? Are you giving the most in comfort, cleanliness and friendly service?

21. Do you read the trade papers and see as many pictures as you can before you show them? Do you know what you are selling?

22. Do you study programming, selecting the best features and shorts available for playing time according to your type of audience?

23. Are you a dues paying member of Allied of Western Pennsylvania—your local trade association? Do you respond when asked to cooperate?

24. Do you make every effort to attend organization meetings and other trade affairs? Are you open minded toward new ideas?

25. Do you exert intensely every effort to stimulate your business instead of blaming TV, etc., for declining receipts?

CRESCENT GIVES \$50,000 TO ACE FILM COMPANY

Crescent Amusement Company of Nashville, Tenn., has contributed \$50,000 to the fund for the planned American Congress of Exhibitors' production firm.

To date, according to ACE, the five major circuits have contributed \$2,000,000; the leading independent theatre companies: \$1,000,000.

A letter from Crescent's president, D. R. Buttrey, accompanying his company's check, read, in part:

"If there is any way in which we can be helpful in finalizing this most important effort, please feel free to let us hear from you . . . The approach you have taken in this matter is most impressive to an ex-bank president with only three month's experience in the movie business."

Crescent is but one of many circuits who are doing all they can to see their theatres have a steady supply of merchandise. The Tennessee company's investment moves the day closer when the projected company can put its first feature before the cameras.

HALF OF ALL RELEASES FROM MAJORS DURING AUGUST ARE FROM 20TH-FOX

With seven feature films set for release this month, 20th-Fox — the company giving the exhibitor the most pictures by far this picture-lean year—will be offering approximately half of all the product the majors will issue to theatres during August.

The seven from 20th-Fox are: "Sons and Lovers," "The Captain's Table," "One Foot in Hell," "For the Love of Mike," "Young Jesse James," "The 39 Steps," and "The Idiot."

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Vol. XLII

SATURDAY, AUGUST 13, 1960

No. 33

NATIONAL ALLIED VOTES CHANGES TO STRENGTHEN ORGANIZATION

The board of directors of Allied States Association of Motion Picture Exhibitors, at a meeting in Chicago last week, unanimously voted what were described as "important administrative changes that presage a stronger, more vigorous and united Allied organization."

The meeting had been convened to make changes necessary by the resignation of Abram F. Myers as board chairman and general counsel.

President Al Myrick listed the following changes:

1. The establishment of a new and "important" post of executive director. The board specified that the one for the position "shall be a man of high industry standing and ability." It was underlined that he "does not necessarily have to be connected with exhibition."

2. The election of a board chairman on an annual basis with the choice of candidates to be restricted to past presidents of National Allied.

3. The engagement of Mr. Myers as "a life-time legal consultant to Allied with offices in Washington." Mr. Myers also was voted "a life-time honorary membership on the board.

4. Elimination of the practices of having regional vice-presidents appointed by the president. In the future all such posts will be elective. It was ruled by the board that "the various Allied units shall be privileged to make recommendations of their choice for their respective regions."

It was pointed out by Mr. Myrick that in the past Mr. Myers has functioned as the administrative head of National Allied. Under the new policy, that job will fall to the president, said Mr. Myrick.

Mr. Myrick reported that Al Schwalberg, former vice-president and sales manager of Paramount, "was mentioned among others by the members of the board as the logical choice for the new office of executive director."

The Allied president revealed that "it was the consensus of opinion among the board members that Mr. Schwalberg, because of his high industry standing, his experience in industry affairs and his administrative ability, was ideally qualified to serve in the capacity of executive director."

Mr. Myrick said the Mr. Schwalberg had been sounded out by the directors on his willingness to accept the post and that he was "receptive."

Although Mr. Myrick said that Mr. Schwalberg had the "inside track," he admitted others the board felt qualified had not yet been approached.

Ben Marcus was named by the board to serve as

interim chairman until the next election in February.

President of National Allied in 1954, Mr. Marcus was a member of the COMPO triumvirate, representing Allied, and president and general manager of the Marcus Theatres Management Co. of Milwaukee. He served several terms as president of Wisconsin Allied.

LEGISLATIVE RELIEF VIEWED BY NATIONAL ALLIED BOARD

The National Allied board last week adopted a proposal that the exhibitor organization "seek legislative relief for many of distribution's policies that are plaguing exhibitors." Vote on the proposal was made after the directorate drew up a bill of grievances.

Following are the alleged practices for which relief was asked:

"1. Blind bidding and/or selling without benefit of screening.

2. Deliberately asking big terms to slow down product flow.

3. Conspiring to withdraw features from ordinary release.

4. Illegally conditioning the sale of one picture upon the sale of another.

5. Holding back pictures for preferred playing time.

6. Putting uniform terms on pictures regardless of run.

7. Attempting to increase terms regardless of gross.

8. Unrealistic classification of pictures as to price category.

9. Encouraging bidding.

10. Allowing poor or no inspection of prints.

11. Not providing an even flow of product.

12. Emphasis on road show releases and use of mechanical gimmicks.

13. Failing to solicit accounts and losing millions of dollars in the name of policy.

14. Restricting the booking of pictures when an exhibitor wishes to strengthen a weak show.

15. Withdrawing authority from the local branch managers so that he can no longer sell his product properly.

16. Requiring extended playing time when not wanted.

17. Refusing to realistically realign the expense units as set up in scale deals.

18. Never granting sub-run theatres a cooperative advertising allowance."

**"Ocean's Eleven" with Frank Sinatra,
Dean Martin, Sammy Davis, Jr., Peter Lawford,
Angie Dickinson, Richard Conte,
Cesar Romero, and Patrice Wymore**

(Warner Bros., August 13; time, 127 min.)

A big name-studded melodramatic comedy which should prove a giant ticket-seller in situations where its stars are appreciated. Photographed in Panavision and new high-speed Eastman color film, processed by Technicolor, the picture's known players include Frank Sinatra, Dean Martin, Sammy Davis, Jr., Peter Lawford, Angie Dickinson, Richard Conte, Cesar Romero, Akim Tamiroff, Patrice Wymore, Ilka Chase—not to mention heralded guest star appearances by Red Skelton and George Raft, and a funny, unheralded bit by unbilled Shirley MacLaine. The story, not to be taken seriously, has suspense and novel twists, the finale being a big and comic surprise. The story centers around Danny Ocean (Frank Sinatra) a fast-living fellow who assembles 10 of his war-time 82nd Airborne buddies to pull off a big job—the simultaneous robbing of five top Las Vegas night clubs. The songs of this Frank Sinatra-operated Dorchester Production, delivered by the singing members of the cast, are relatively poor. In brief, the colorful feature's parade of stars is its top asset. Direction is excellent; as is the photography:—

Scheming racketeer Akim Tamiroff, planning a daring New Year's Eve holdup of five Las Vegas gambling casinos, has picked Frank Sinatra, former heroic 82nd Airborne Division commando sergeant, to head the job. Sinatra rounds up 10 former war buddies for the caper: Dean Martin, a cocktail lounge pianist-vocalist; Richard Benedict, former racing car driver; Peter Lawford, playboy living on the money of his millionaire mother Ilka Chase; Richard Conte, a master electrician just released from prison; Sammy Davis, Jr., former pro baseball player, one-eyed since the war and now a truck driver; Joey Bishop, an expugulist; Henry Silva, former circus pitchman; Buddy Lester, a movie stuntman; Norman Fell, explosives expert; and Clem Harvey, a rodeo rider. Plan is to hit five casinos simultaneously — The Sahara, Riviera, Desert Inn, Sands and Flamingo — at midnight, New Year's Eve. There will be no gunplay. The emergency light circuits in the casinos will be shorted so that the doors to the money vaults will open when the switches are thrown. The loot will be put into garbage cans outside the casinos to be picked up by Davis, who will have a job driving a disposal truck. Sinatra's attempt to reconcile with his estranged wife, Angie Dickinson, is almost ruined by a former girl friend, Patrice Wymore. The robbery project is almost foiled when Ilka arrives at Las Vegas with Cesar Romero, a clever playboy-racketeer who is about to become her sixth husband. The holdup comes off perfectly, but Conte dies of a heart attack a few minutes after the job is completed. Sinatra's Eleven has to wait in Las Vegas for a chance to get the money out of the barricaded town. Meanwhile, crafty Romero, thinking a pro gang took the money, makes a deal with the nightclub managers, headed by George Raft, to get the money back. Then, learning that Conte was with the 82nd, and that Lawford and Sinatra are also in town, Romero figures that these "amateurs" pulled the job. He wants half the loot. Sinatra next hides the money

in Conte's coffin, realizing that the deceased's wife will ship the body back to San Francisco. She is talked into having the funeral in Las Vegas. Before Sinatra's Eleven know what happened, Conte's cremation takes place, the currency going up in smoke with the adventurers' dreams.

Produced and directed by Lewis Milestone from a screenplay by Harry Brown and Charles Lederer, based on a story by George Clayton Johnson and Jack Golden Russell.

Family.

**"I Passed for White" with Sonya Wilde,
James Franciscus and Pat Michon**

(Allied Artists, current; time, 91 min.)

A highly exploitable melodrama about a pretty, young white-skinned Negro woman who forsakes her people to "pass for white." The provocative subject, the frank script, and the fairly good degree of suspense maintained in depicting the woman's attempt to keep her secret from her prejudiced white husband, more than compensate for the generally mediocre acting and the lack of known stars. Direction and black-and-white photography are satisfactory:—

Sonya Wilde, a pretty white-skinned young woman of Negro and white ancestry, decides to pass for white. She changes her name, flies from Los Angeles to New York. On the plane Sonya meets James Franciscus, scion of a socially prominent white family. In New York, Sonya, aided by a newly found white girl friend, Pat Michon, secures an office position. Sonya tells Pat she is a Negro. Franciscus tracks Sonya down to a cocktail party. Soon he asks her to marry him. Sonya finally agrees, but doesn't tell Franciscus that her family is colored. She tells numerous lies to his parents, Elizabeth Council and Griffin Crafts, who like her. Following the wedding, Sonya is taken to the couple's new home, a wedding gift from Franciscus' parents. Greeting them is Isabelle Cooley, a young Negro maid, formerly with Franciscus' parents who now will work for Sonya. When her husband decides to take her to see her folks in California, Sonya persuades him to spend their honeymoon at their new home. Some nights later, Sonya's dark-skinned brother, Lon Ballantyne, a band leader, all but embraces her at a night club she visits. Franciscus flies into a rage, throws a punch at Ballantyne. Sonya says she knew the man back home, where he played for her school dances. A short time later, Sonya becomes pregnant and is frightened. When she regains consciousness after her baby is still-born, the first question she asks is "Is the baby black?" It isn't. On her return home from the hospital, Isabelle tells her that Franciscus has discovered some truths, but till does not realize that she is a Negro. Isabelle says she knows Sonya is colored but will not tell. Franciscus asks Sonya about her fondness for Negroes, accuses her of intimate relations with the band leader. Sonya decides she has had enough, leaves for Los Angeles, is welcomed by her family with open arms.

It was produced and directed by Fred M. Wilcox from his screenplay based on the book of the same title by Mary Hastings Bradley.

Adults.

**"All the Young Men" with Alan Ladd,
Sidney Poitier, James Darren, Glenn Corbett,
Mort Sahl, Ana St. Clair and
Ingemar Johansson**

(Columbia, September; time, 87 min.)

A good war melodrama with very good marquee strength. This grim, suspenseful, Hall Bartlett written-produced-directed Korean War picture tells what occurs when a dying Marine lieutenant passes command of a dozen men to the sergeant, a recent replacement and the only Negro. The 12 men are on orders to capture a farmhouse which controls an important mountain pass. Alan Ladd is strong as the bitter, veteran Marine. Sidney Poitier renders a three-dimensional characterization of the sergeant who has to fight prejudice as well as the enemy. Other names for the marquee are boxer Ingemar Johansson, passable in his first film here; night club comedian Mort Sahl, who supplies the little humor in the script; and popular singer James Darren. There is very slight romantic interest, with Ana St. Clair effective as a pretty Eurasian. Direction is fine; photography, first-class:—

It is just before the Christmas of 1951 in Korea. An advance platoon of U.S. Marines is decimated by the enemy. Only 12 survive in the snow-covered hills. They re-group and the dying lieutenant, Charles Quinliven, passes the command to a new replacement, a Negro sergeant, Sidney Poitier. This is viewed coldly by veteran professional soldier Alan Ladd, recently broken from sergeant for not "going by the book." Also dubious of Poitier's qualifications is Paul Richards, a tough Southerner. Others in the group are James Darren, a sentimental youngster; Glenn Corbett, medical corpsman and ex-gridiron hero; Mort Sahl, a cynical, humorous would-be writer; Ingemar Johansson, recently arrived in America from Sweden; Mario Alcalde, a warm, understanding Navajo; Richard Davalos, a young New Mexican cowboy; Paul Baxley, a quiet steel worker from Gary, Ind.; and Joseph Gallison and Lee Kinsolving, good-looking, young Marines. The squad has to capture a farm house which controls a mountain pass. On the way, Ladd boldly goes through a minefield to rescue Gallison. The farmhouse is occupied by a Korean mother, Maria Tsien, her Eurasian daughter, Ana St. Clair, and her nine-year-old son, Michael Davis. Defense routines are established, and the enemy starts a series of night attacks, which are beaten back. Davalos dies. Alcalde is shot by his own men rather than give the password to help the enemy who have captured him gain access to the farmhouse; Poitier foils Richards' attempt to rape Ana, and Baxley is killed in an outpost foxhole. The action is climaxed when Ladd's leg is run over by a tank he and Poitier disable. Poitier convinces Corbett he can do an amputation and the operation is successful with Poitier giving his blood to Ladd. The enemy attack grows stronger. Poitier orders the group to desert the farmhouse, move to higher ground. Ladd and Poitier fight a delaying action against huge odds, but are saved by the arrival of American planes.

Written, produced and directed by Hall Bartlett.
Family.

**"The Trials of Oscar Wilde" with Peter Finch,
James Mason, Yvonne Mitchell and
Nigel Patrick**

(Warwick, no rel. set; time, 138 min.)

(Not to be confused with "Oscar Wilde," reviewed here July 16, 1960.)

This, the second of a pair of British-made features about the 19th century homosexual playwright-wit, is also for adult class audiences. The scenes and script are almost identical to the first, a disturbing factor. Filmed in Technicolor and Technirama, and with better marquee value than "Oscar Wilde," the story goes more into detail in depicting the personality and events leading to the scandalous trials and ultimate ruin of the celebrated writer. Peter Finch, known here for his work in "The Nun's Story," is very effective as Wilde. Fine performances are delivered by Yvonne Mitchell as Wilde's wife; John Fraser as the prissy young Lord Alfred Douglas; Lionel Jeffries as the Marquis of Queensbury; and James Mason as the Marquis' counsel. Mason is outpointed by the efforts of his counterpart in the other Wilde film, Sir Ralph Richardson. The period scenes are expensively produced. Direction is prizeworthy; photography, first-rate:—

Oscar Wilde (Peter Finch), nineteenth century wit and playwright, devoted to his wife, Constance (Yvonne Mitchell), and their two small sons, is acclaimed after the first performance of his play, "Lady Windermere's Fan." Later the violent Marquis of Queensberry (Lionel Jeffries), incensed at Wilde's association with Lord Alfred Douglas (John Fraser), his weak, vain and extravagant son, publicly insults Wilde and then openly accuses him of being a sodomite. Despite the advice of Sir Edward Clarke (Nigel Patrick), an eminent counsel, Wilde brings an action for libel against Queensberry and the latter is arrested. Carson (James Mason), Queensberry's counsel, produces clear evidence of Wilde's unnatural practices with young and unsavory men, and Queensberry gains an acquittal. A charge of gross indecency is immediately made against Wilde and he and Wood (James Booth), an unctuous blackmailer, share the dock. At his second trial, Wilde is found guilty and sentenced to two years at hard labor. On his release, Constance, who has sent their sons away, allows Wilde enough to live on and he entrains for Paris. Alfred Douglas is at the station, but Wilde does not speak to him.

It was produced by Harold Huth. Ken Hughes directed from his own screenplay based on the book, "The Trials of Oscar Wilde" by Montgomery Hyde and the play, "The Stringed Lute," by John Farnell. Adults.

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"Hell to Eternity" with Jeffrey Hunter, David Janssen, Vic Damone, Patricia Owens, Richard Eyer, John Larch, Miiko Taka and Sessue Hayakawa

(Allied Artists, September; time, 132 min.)

An excellent war film, which devotes much footage to the unusual background of its hero. It is based to a large degree on the true story of Guy Gabaldon, a non-Japanese reared by a Japanese family in Los Angeles, who, rejected by the Army and Navy because of his small size, joined the Marines in World War II and was awarded the Silver Star for capturing 2,000 of the enemy single-handedly during the Saipan and Tinian campaigns. Because Jeffrey Hunter, who does a brilliant job as Gabaldon, is a big fellow, the film has Gabaldon rejected at first because of a punctured eardrum. The picture has large portions of suspense, humor, pathos, sex, and battle scenes, all well-produced. David Janssen and Vic Damone, the singer in his first dramatic role, are very believable as Hunter's Marine buddies. Miiko Taka plays a young Nisei very effectively. Patricia Owens is properly prim and then supremely sexy as a cold magazine writer who warms up at a wild party, replete with striptease dances. Sessue Hayakawa is excellent as a Japanese general and his wife, Tsuru Ooki, offers an inspired portrayal of Hunter's Japanese stepmother. Michi Kobi and Reiko Sato are very convincing as carefree Japanese Hawaiians. The battle scenes are extremely skillfully staged, with large numbers of soldiers employed. Phil Karlson's direction is superb; Burnett Guffey's black-and-white photography excellent:—

The setting is Los Angeles during the 1930's. Jeffrey Hunter, a virtually homeless youngster following his mother's death from a serious illness and his father's absence as a railroad man, lives with the Unes, a Japanese family. He is reared along strict Japanese lines by the father, Bob Okazaki; the mother, Tsuru Aoki; with their sons, George Shibata, George Takei and Paul Togawa. He learns to love this Japanese family. After Pearl Harbor, the Unes are sent to a relocation camp, and Hunter joins the Marines. He is assigned as an interpreter in an intelligence group headed by John Larch, a captain. He becomes buddies of David Janssen, Vic Damone and Bill Williams. In Honolulu, he, Janssen and Damone, out for a final fling before going into combat, wind up in a wild party with Patricia Owens, a beautiful, but cold magazine writer, known to the military as the Iron Petticoat; and two lovely Japanese girls, Michi Kobi and Reiko Sato. Reiko does a striptease dance for them, which Patricia tries to emulate. She succumbs to Hunter's indifference. Later the three Marines participate in the bloody invasion of Saipan. Because of his upbringing, Hunter is sympathetic to the enemy, although he is obliged to fight and kill. His fluency with the language allows him to take many civilian and military prisoners, but he goes berserk and kills all of the enemy he can find, when he sees Janssen hacked to death by a Japanese. Damone and Williams are also killed. A letter from his Japanese mother calms Hunter down, as does the sight of women and children on Okinawa committing suicide because of propaganda about the American soldiers. Hunter finally captures 800 soldiers at once, through his capture of a general, Sessue Hayakawa,

and inducing him to order his troop's surrender before the old soldier takes his own life.

Produced by Irving H. Levin, it was directed by Phil Karlson from a screenplay by Ted Sherdeman and Walter Roeber Schmidt, based on a story by Gil Doud. Adults.

N. Y. PROJECTIONISTS SAY TOLL TV WOULD CLOSE ALL FILM THEATRES

Pay-TV would "burn up" feature motion pictures "as well as other talent" and thereafter rely more and more on sporting events and "live staged shows." Eventually toll television would close all motion picture theatres, reduce the number of motion pictures made, and throw thousands of people out of work.

This prediction was made by New York IATSE Local 306, the largest motion picture projectionists' local in the country, at last week's four-day convention of the International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators of the United States and Canada, at the Conrad Hilton Hotel in Chicago.

The New York projectionists stand on pay-TV was in direct opposition to that of Local 776 of Hollywood, which declared that 22 West Coast studio locals and the AFL-CIO Hollywood Film Council were on record as favoring pay-TV.

The Hollywood local's resolution urged that the American public determine whether pay-TV shall become a reality.

Richard F. Walsh, IATSE president since 1942, who was re-elected by the 1,200 delegates of the 65,000 member union, said that the pay-TV controversy within the IATSE would be handled "within the framework" of the union.

Extending the argument against toll video made by the New York projectionists, it should be noted that most motion picture theatres can only offer their patrons top talent via film. A theatre is designed to show pictures. Most theatres cannot present live sporting events, especially those requiring large playing areas. This is, of course, very obvious.

On the other hand, however, pay-TV can offer the public other amusements besides motion pictures. It can present "live" sporting events and stage shows, at a lower cost to the viewer than can a film theatre.

In its "question and answer" brochure, Hartford Phonevision Company points out that a young Hartford, Conn., couple can save \$4, including baby-sitter fee, by viewing a "Class A" motion picture theatre via its system. It notes that two people would save at least \$11 watching a championship boxing bout on toll TV rather than at a closed circuit theatre telecast.

It should be remembered that once toll TV were successful and the producer-distributors considered it unprofitable to distribute pictures to theatres they would cease doing so.

Theatres need film-makers. But, if toll TV makes progress, the film-makers may be fooled into thinking they no longer need the exhibitors. However, should pay-video close the theatres, then "burn up" film talent and resort to other type of programming, as foreseen by the projectionist, what will the major motion picture companies do? They all haven't oil on their property.

It is up to the theatres to seek support within and without the industry to halt pay-TV before the disaster described above can get started.

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Vol. XLII

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No. 34

PENNSYLVANIA CENSOR LAW DECLARED UNCONSTITUTIONAL

The Dauphin County Court in Harrisburg, Pa. has declared Pennsylvania's new motion picture censorship code unconstitutional and inoperable. The decision was presented in a 100-page opinion.

The action by the court was hailed as a "significant advance in the continuing fight to maintain freedom of the screen" by Eric Johnston, president of the Motion Picture Association of America. He noted it "rolls back those in America who would short-circuit democracy by turning over screen freedom to the dictates of a censor."

State attorney general Anne X. Alpern said she would appeal to the state's appellate courts and to the U. S. Supreme Court, if necessary.

The ruling on the new code, enacted by the Pennsylvania Legislature in 1959, upheld attacks on its constitutionality brought by 20th Century-Fox Film Corp., William Goldman Theatres, Inc. and Pennsylvania Association of Amusement Industries.

Judge Walter Sohn found the new law violated state and federal guarantees of freedom and expression and due process of law, and questioned whether any three persons could determine "contemporary community standards" throughout Pennsylvania, or what would be a sympathetic presentation of crime in a child's mind.

The 1959 law established a Motion Picture Control Board to administer the act, and while three members have been named to the agency, it has been inoperative pending a court decision.

The Pennsylvania law was drafted as a method of avoiding the charge of being a "prior restraint" by technically providing that the inspection by the censors be after the first public exhibition. Of course, this new twist would make no difference to distributors and exhibitors who would not want to risk the refusal of a license after the first public performance.

The "control board" would have been allowed to have a private advance screening, which would amount to the same as submitting to a censor board.

The decision by the three-judge Dauphin County court is of major importance nationally. Several legislatures have been considering whether some type of film censoring or control was still lawful following recent U. S. Supreme Court decisions.

DRIVE-IN LOSES TAX CASE

The Aiken Drive-In Theatre Corp. of Aiken, So. Car., has lost a \$27,394 tax case in the U. S. Fourth Circuit Court of Appeals, Richmond, Va., it is reported.

The Aiken theatre company requested a deduction

of the amount in taxes for a damaged drive-in theatre sold to it by a subsidiary corporation after hurricane damage.

In Richmond, Judge Herbert S. Boreman, speaking for the three-man panel, upheld a decision against the drive-in theatre by the district court for the Western District of North Carolina. Judge Boreman pointed out that the theatre was transferred from the subsidiary to the Aiken Corporation for the purpose of avoiding taxes. "The court will not allow a shifting of loss to gain a tax benefit," he declared.

NEW MOVIE MAGAZINE, TO BE GIVEN GRATIS TO PATRONS, BOWS IN SEPT.

Movie Digest, a new pocket-sized monthly motion picture magazine, will be published starting in September. Initial circulation of the full-color publication will be 1,445,900. The magazine will be available to exhibitors free, except for a "small handling and mailing charge." Jim Birr is the publisher of Movie Digest, which has its executive offices in Indianapolis.

The digest, which will carry ads, is to be distributed gratis to theatre-goers. It will contain reviews, articles, features (such as "Teen Age Topics"), and information on new product. Foreign film news will be presented in a special feature.

There is no plan at this time to allow local ads to be imprinted.

Movie Digest may prove to be one of the best business-builders ever employed by exhibition. It certainly should be given the fullest support by theatre owners. If properly executed, the monthly could be highly successful, not only as a guide and handy film magazine for steady patrons, but as a publication going into the home as a powerfully persuasive salesman, turning the interest of the family away from the midget screen, and focusing it for a while—on a regular basis—on the large screen of motion pictures' proper and natural habitat, the theatre.

NO ALLIED-TOA MERGER TALKS BY ALLIED DIRECTORS—MYRICK

Commenting on reports of "informal discussions taking place concerning the possible merger of Allied with TOA," National Allied President Al Myrick declared emphatically last week that "no such discussions" had been entered into "by any member of the Allied board," and "never has any such merger ever been contemplated or proposed by any member of the board."

**"Jungle Cat," a True-Life Adventure Feature,
Narrated by Winston Hibler**

(Buena Vista, August; time, 70 min.)

A good Walt Disney True-Life adventure feature. The Technicolor-printed attraction, produced with the cooperation of the Government of Brazil and the Smithsonian Institution, was filmed in the dense jungles of South America. Three wildlife photographers, James R. Simon, Hugh A. Wilmar and Lloyd Beebe spent two years in capturing on color film the story of the jaguar and the inhabitants of the Amazon jungles which the "jungle cat" rules. Although much effort is made to mold the footage into a single entity spotlighting the jaguar, the result is a somewhat disjointed conglomeration of glimpses of animal and plant life. Much violence is shown in the form of animals engaged in mortal combat. To offset this, there is some fine humor centered around playful monkeys. The not-too-expert wildlife fan should pick up a great deal of information about several unusual animals, especially the sloth. Photography is prizeworthy:—

The argument that all cats are alike in habits and temperament is illustrated. From the domestic cat to the King of Beasts, all cats — lion, tiger, cheetah, leopard, cougar — are hunters. And the greatest hunter of them all is the jaguar, the "jungle cat." Next, other inhabitants of the jungle are shown, including monkeys, lizards, toucans, parrots, macaws, various water birds, the egrets, flamingoes, and the jacare, a South American crocodile. Aerial shots of the jungle reveal the rain forest, wild flowers, over-sized orchids, lily pads, hidden streams and waterfalls — the spectacular beauty of the unexplored jungle. We see jaguar fighting jaguar. A black jaguar and a yellow one meet and mate. The mother jaguar teaches her kittens to like the water. Present next is the South American otter making up his own games and teasing the pirarocu fish. A black jaguar captures a fish. Working as a team, the jaguar parents chase and capture a peccary, the wild tusked pig of the jungle. A sequence is devoted to anteaters, including the giant of the species. The mother jaguar teaches her kits how to tackle their worst enemy, the crocodile. There is a savage battle between jaguars and crocodiles. Monkeys are seen doing trapeze stunts. Also viewed are the "near-monkeys," the marmosets and tamarins. Next, the slow, unruffled sloths, who spend their entire lives suspended in space. One barely escapes the prowling jaguars. A mother jaguar defends her kittens against a deadly boa constrictor. There is a tropical rainstorm, after which there is a passing view of all of the creatures of the jungle, the last of which is the jungle cat — the jaguar.

Written and directed by James Algar, photographed by James R. Simon, Hugh A. Wilmar and Lloyd Beebe.

Family.

**"The Hound That Thought He Was a Raccoon"
A Live-Action Featurette, Narrated by
Rex Allen**

(Buena Vista, August; time, 45 min.)

A fine Walt Disney Live-Action Featurette. The 45-minute attraction, in Technicolor, has great appeal for children. It is a heartwarming story about Nubbin, a hound dog who starts life as a runaway pup, is adopted by a raccoon, and winds up as a full-grown leader of a pack of dogs out after rac-

coons on a hunt-to-kill basis. There is humor, sorrow and suspense in this heartwarming story. Rex Allen is superb as narrator, his dialect adding authenticity to the tale. One sequence, which has a raccoon releasing rabbits from cages and starting up all sorts of electrical-powered machinery in a repair shop, should have the youngsters jumping and laughing. Direction is fine; photography excellent:—

Jeff Emory, a general repair man, owns a pack of raccoon-hunting hounds. Jeff's prized female has a litter. Of the pups, Nubbin is the most active and precocious. One day, Nubbin climbs into a butter churn. Jeff puts the repaired churn on his truck to return it to a neighbor. When the churn falls off the truck and breaks, Nubbin finds himself alone. Unweaned, he wanders into the hollow where Weecha, a baby raccoon, is being nursed by Mala, his mother. Having lost her other cubs during a storm, Mala accepts Nubbin. One morning, Nubbin and Weecha roam away from their den. A lynx follows them. Big Red, Jeff's leading hound, kills the lynx, later slays Mala. Jeff brings Nubbin and Weecha to his place. He is puzzled by their affection. Months later, Nubbin frees Weecha from her cage. Weecha, who has learned to work a hook and eye lock, lets all the rabbits escape. The raccoon starts various machines, including a buzz saw, going in Jeff's repair shop. Jeff returns to find a small fire in the repair shop, and the rabbits racing about. Their scent makes his raccoon dogs now almost worthless for coon-hunting. In a fight with Big Red, Weecha almost drowns the dog, which is saved by Jeff. Weecha escapes, returns to the woods and finds a mate. Months pass and Nubbin is now a fine coon-hunter. On his first hunt-to-kill, Nubbin encounters Weecha, suddenly recognized his old friend. When the rest of the pack come in for the kill, the hunters are amazed to find Nubbin defending Weecha, and still more bewildered when Jeff tells them to call off their dogs. Weecha exists quickly, followed by Nubbin. Then the raccoon, snarling lets Nubbin know he is no longer a pal. Jeff tells his hunter companions the story of Nubbin and Weecha.

Produced by Winston Hibler and directed by Tom McGowan from a screenplay by Albert Aley, based on an original story by Rutherford Montgomery.

Family.

**"The Enemy General" with Van Johnson,
Jean-Pierre Aumont and Dany Carrel**

(Columbia, September; time, 74 min.)

A poor programmer is this World War II espionage melodrama about an American O.S.S. lieutenant who is ordered to help the escape to England of a defecting Nazi general—the same general who had the Yank's French girl friend shot as a hostage. The slow-paced, suspense-lacking script is hackneyed, and the acting is uninspired. Van Johnson is hampered by a poor story. Dany Carrel is competent in her role, and John Van Dreelen is sufficiently sinister as the general. There is no comic relief. Direction and photography are adequate:—

Van Johnson, An American O.S.S. captain, and a group of French resistance fighters, have been ordered to ambush a Nazi German convoy in the French Alps a few weeks before the Normandy invasion. With Johnson is Jean-Pierre Aumont, a Free French lieutenant. In retaliation, John Van Dreelen, a Nazi general, orders the execution of 12 hostages, picked

up at random in the streets of the village near the site of the ambush. Among those executed is Dany Carrel, the beautiful daughter of resistance leader Jacques Morin. Johnson loves Dany and only a few hours before he had promised to marry her. He watches helplessly as she falls under the bullets of the executions squad and vows to kill Van Dreeland. By cruel irony of fate the next mission of Johnson and Aumont is to rescue Van Dreeland from a Paris prison where he is awaiting execution as a plotter against Hitler. They succeed in freeing the German who has promised the Allies vital military information if he is taken alive to England. After failing to get a plane to fly Van Dreeland out, the Nazi is taken back to the village in the French Alps where he had ordered the hostages slain. Johnson and Aumont have to fight their own men to save the German from being killed. Meanwhile, the two men learn that Van Dreeland is in fact a double agent, jailed only to help him win the confidence of the Allies. Johnson at last lives up to his vow and shoots the general during a pursuit in the village cemetery. The body of the vicious Nazi falls on the tomb of Dany.

Produced by Sam Katzman and directed by George Sherman from a screenplay by Dan Pepper and Burt Picard based on a story by Pepper. Adults.

**"The Walking Target" with Joan Evans,
Ronald Foster and Merry Anders**
(United Artists, August; time, 74 min.)

A fair crime melodrama of supporting programmer worth. Plot centers about a tough young holdup man, released from prison after five years, who goes after the more than a quarter-of-a-million stolen dollars he has hidden. A "walking target," closely followed by both police and underworld figures, he turns honest to win the hand of the widow of an ex-partner who was killed by police after taking part in the big burglary. Ronald Foster, recently starred in "The Music Box Kid" and "Cage of Evil," gives his best role to date as the hardened hood. Joan Evans is satisfactory as a pretty widow. Direction is uneven; photography, adequate:—

Ron Foster is released from prison after serving five years for armed robbery. A hard-bitten detective, Harp McGuire lets him know he will hound him till he finds the stolen money. An old flame, Merry Anders, and Robert Christopher, another of Foster's friends, conspire to get him to reveal the whereabouts of the hidden quarter-of-a-million. Merry now is Christopher's "girl," but tells Foster she cares only for him. The money had been hidden for five years beneath the frame of a car belonging to Joan Evans, the wife of Foster's late partner, who had been killed when running from police who wanted to question him about the robbery. Masterminding the scheme to take over the money is gang boss Berry Kroeger, who has promised Merry and Christopher 10 per cent if the pair are successful. But Foster discovers Merry and Christopher are double-crossing him. Christopher forces Foster to visit Kroeger. Foster escapes and heads for Gold City, Arizona, where Joan, his ex-partner's wife, runs a luncheonette. The reluctant widow leads Foster to her old sedan. He offers her half the loot. She refuses. Foster realizes he has always loved her and promises that he will return the money in the morning to the proper authorities. When they arrive back at the cafe, they find Kroeger, Christopher and a thug waiting. The thug

is about to disfigure Joan when detective McGuire arrives. The thug and Christopher are slain. McGuire, badly wounded, arrests Kroeger with Foster's help. Foster and Joan plan a new life together.

It was produced by Robert E. Kent and directed by Edward L. Cahn from a screenplay by Stephen Kandel. Adults.

**"Between Time and Eternity" with
Lilli Palmer, Willy Birgel, Carlos Thompson
and Ellen Schwiers**
(Univ.-Int'l, September; time, 98 min.)

A fair-to-good German-made romantic melodrama of dual bill quality, which should appeal chiefly to women. The dubbing in the early reels was extremely bad, both as to dialogue—which was highly forced—and synchronization. It seemed that a different company did the dubbing in the later reels, as it was so much improved. The story concerns a woman, who upon learning she has less than a year to live, leaves her older surgeon-professor husband, determined to enjoy herself. She meets and falls in love with a crafty fisherman-tourist guide-thief on a Mediterranean isle, who returns her love, dropping his faithful and beautiful local girl friend for the rich woman. Lilli Palmer gives a highly competent enactment within a weak script as the stricken woman. Carlos Thompson is fine as the islander and Ellen Schwiers is very decorative as the island girl. Direction is good; photography, fine:—

Lilli Palmer, aware that she has an incurable disease, too advanced for an essential brain operation, secretly attends a lecture of her husband, Willy Birgel, a surgeon and professor. She has a student ask him whether he would tell a patient the truth about a fatal disease. He would not. Horrified, Lilli, just back from two years of enforced vacation, plans to make the most of the brief life left to her, although she has just learned to love her husband. He meanwhile, has had an affair with another woman, a fact Lilli gets him to admit. Lilli leaves him, travels widely, always carrying a ping-pong ball to learn if she still has the coordination of her nervous system and that the disease has not reached its last and fatal stage. On a sunny Mediterranean isle, Lilli meets a handsome young fisherman, Carlos Thompson, who also acts as a guide, and is a petty thief. He is saving to buy a barren island, and is the only one who knows it has a spring running under it. At first, Thompson only wants to fleece the rich Lilli. He introduces his sultry, devoted sweetheart, Ellen Schwiers, as his sister. Eventually, Thompson falls in love with the gentle, married woman. Lilli seems to have acquired a new lease on life, becomes gay and carefree. She wants to stay on the island with Thompson. When her husband arrives to persuade her to come home, she tells him she only will return for an examination to prove she is well. Then she will come back to live with Thompson. As she is explaining this in a letter to Thompson, she has a sharp headache, finds she can't grip her pen. She can no longer control her movements. The deadly symptoms have arrived. She tries to explain her illness to Thompson, but he thinks he has been only a holiday playmate for a spoiled and wealthy woman. Too late, Thompson sees Lilli having trouble while walking up the gangplank, and finally believes her.

Directed by Arthur Maria Rabenalt from a screenplay by Robert Thoeren. Adults.

COLUMBIA'S TRAILER POLICY MEANS ADDED COST TO MOST EXHIBITORS

Mark September 1, 1960, as an unwelcome day in the life of most exhibitors. For on that Thursday, Columbia Pictures exchanges will begin servicing accessories, posters and trailers on its forthcoming films.

It is unfortunate, that at a time when theatre owners are complaining of already high rentals for features, a major producer-distributor has seen it necessary to produce and sell its own trailers, a job so well done heretofore by National Screen Service. As do the other film companies still having agreements with National Screen, Columbia in the past always closely supervised production of trailers heralding its product, so quality has never been a factor.

National Screen Service, in a policy announcement, pointed out that more than 70% of its accounts are served on a "weekly service plan," which includes the service of trailers on Columbia product. This plan costs less per trailer to the exhibitor than an individual trailer basis, it is asserted.

NSS will continue to make trailers for Columbia product, only NSS will not be able to use scenes from Columbia films. Instead NSS will produce trailers "with novelty appeal—animation and unique treatment that will intrigue and have impact on audiences and stimulate box-offices on Columbia pictures."

NSS declared it would fulfill its obligations to exhibitors and expected the theatres to fulfill their contractual obligations with National Screen. No deductions will be permitted from NSS weekly service charges by exhibitors choosing to use Columbia trailers.

It is also noted by NSS that exhibitors are not obligated to use Columbia's trailers.

Herman Robbins, NSS president, announced that "we regret exceedingly the decision made by Columbia to handle their own advertising materials, because we intensely feel that it will impose additional hardships to exhibitors at a time when they are faced with many other serious difficulties. We shall, however, as we have always done, do everything within our ability to meet the situation in such a manner as is in the best interest of our exhibitor customer and our company."

As the Emergency Defense Committee of National Allied pointed out in its Bulletin No. 19 to Allied members last June 10, "the gravest menace to exhibitors is that, if Columbia is successful in the expansion of its business to include advertising facilities, the other companies will quickly follow its lead."

The National Allied board, at its recent Chicago meeting, voted that the dual charges involved in the dual distribution of Columbia trailers "be protested. The directorate recommend that "National Screen Service and Columbia get together to reconcile their differences so there will be only one charge to exhibitors."

Until such a reconciliation occurs, the success of the Columbia policy, will of course, be determined by its acceptance by exhibition.

THEATRE ADMISSIONS UP \$110 MILLION IN 1959

Admissions paid to motion picture theatres in 1959 totaled \$1,278,000,000, an increase of \$10 million

from the \$1,168,000 recorded in 1958, the Commerce Department reported in Washington.

"School for Scoundrels" with Ian Carmichael, Terry-Thomas, Alastair Sim and Janette Scott

(Continental, July; time, 94 min.)

A very funny British comedy. Subtitled, "Or How To Win Without Actually Cheating," it relates the adventures of a timid rich young man who learns to be aggressive and a winner in all he endeavors at a school which teaches such unusual subjects as One-upmanship and Woomanship. Many of the gags are visual, which should make this one acceptable to more situations. Ian Carmichael is at his best as the student at the novel school; Alastair Sim and Terry-Thomas also are outstanding as the head of the school and a cool companion of Carmichael's respectively. Americans will especially enjoy the scene wherein Carmichael is "taken" by two fast-talking used-car salesmen. Janette Scott is refreshing as a sweet, young girl whom Carmichael and Terry-Thomas vie for. Direction and photography are excellent:—

Ian Carmichael is the prototype of all "one-downers." The head of a small business he has inherited, Carmichael is decent, bumbling and the possessor of an outsize inferiority complex. Scorned by his chief clerk, Edward Chapman, he is duped, victimized and made to look foolish by waiters, taxi drivers and all others. His love life tells the same, sad story. He meets pretty Janette Scott only to have her leave him on their first date to go with sophisticated, flashy, man-of-the-world Terry-Thomas. Trying to match Terry-Thomas, who owns a sleek modern sports car, Carmichael is swindled by two crooked used car salesmen, Dennis Price and Peter Jones, into buying a relic which soon breaks down. The final humiliating blow comes when Janette sees Terry-Thomas take every point from him on the tennis court. Carmichael sees an ad for the "College of Lifemanship," which professes to separate the winners from the losers in life's game, and enrolls in the institution run by crafty Alastair Sim. Within a few days, Carmichael, who proves an apt pupil, is picking up valuable hints on how to impress at social gatherings (Partymanship); how to beat a superior tennis player (Gamesmanship); how to woo the woman of his choice (Woomanship) how, in fact, to be "one-up." He leaves Sim's school a different man. He talks the crooked car salesman into giving him a new car and 100 pounds in cash, in exchange for the lemon they sold him. At tennis, he reduces Terry-Thomas to a quaking, infuriated bundle of nerves. Later, however, in his apartment, having successfully practiced woomanship on Janette, he finds his conscience won't let him take advantage of her. When Terry-Thomas brings Sim back to the apartment to expose Carmichael, Janette decides she loves Carmichael nevertheless. Beaten, Terry-Thomas enrolls in the "College of Lifemanship."

Hal E. Chester was executive producer; Douglas Rankin, associate producer. Robert Hamer directed from a screenplay by Patricia Moyes and Chester, based on the series of books, "Lifemanship," "Gamesmanship" and "Oneupmanship" by Stephen Potter. Original screen adaptation was by Peter Ustinov.

Family.

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30 MILLION SIGNATURES SOUGHT IN ANTI-TOLL TV CAMPAIGN

Exhibition's drive to legislatively outlaw pay-TV has reached new heights with the announcement by Philip F. Harling, chairman of the Joint Committee Against Pay-TV, that a nation-wide campaign will be conducted to obtain 30,000,000 signatures from the public on petitions calling upon Congress to enact bills against toll-TV:—

By about September 1, Mr. Harling said, National Screen Service will complete distribution to every theatre in America of kits containing petitions to be sent to all congressmen asking passage of H.J.R. 130 and H.R. 6245 of the 86th Congress, or any other legislation which would ban pay-TV by cable as well as over-the-air, as being contrary to the public interest.

Theatres will be asked not only to solicit signatures in their lobbies for a week to 10-day period, but also to seek outside groups ranging from PTA's and church groups, to unions and veterans' organizations to circulate the petitions, too.

These kits, free to the theatres, will contain a supply of the petitions, jumbo window cards urging public signatures, instructional sheets for the theatres, mailing envelopes to the congressmen and to the Joint Committee, and other material designed to get the message across to the public that pay-TV will be too expensive for the average set owner and is not in the public interest.

Mr. Harling declared that the petition campaign will be the first major national effort of the Joint Committee to enlist public support for passage of the bills introduced by Rep. Oren Harris of Arkansas, chairman of the House Interstate and Foreign Commerce Committee, where the bills are now reposing.

The nation's exhibitors are currently contributing to a fund to finance an overall campaign of which the petition circulation is a part, Mr. Harling noted.

Some of the arguments the petition makes are that payment for the use of the airwaves is contrary to the American tradition; that commercials would come to pay-TV later; and that since pay-TV and free-TV both depend upon the same talent, free-TV would be eliminated.

An advertisement by the Joint Committee Against Pay TV in trade papers this week read: "Mr. Theatre Manager: Save Your Theatre — Protect Your Job! Pay TV wants and must have first run movies as the bulk of its programs — IF it gets a foothold in this country. You Can Prevent This! We will provide your theatre with petitions to Congress, asking your lawmakers to ban Pay TV in any form. Have

your patrons and the public sign and send the petitions to Congress to ban pay TV. Save Your Theatre — Protect Your Own Job!"

The use of petitions signed by the public is one of the most important weapons in the battle against pay-TV. Every exhibitor should do his utmost to make this phase of the overall campaign a huge success.

REISSUE VALUE: COLUMBIA SAYS ITS TV-BOUND POST-'48S HAVE NONE

The long-rumored plan of Columbia Pictures to release part of its post-1948 features to video later this year has been confirmed in a report by A. Schneider, the company's president, quoted by the Dow Jones ticker.

Thus Columbia joins United Artists, Warner Bros. and Twentieth Century-Fox as the major distributors releasing some of their post-1948's to TV.

Mr. Schneider asserted that "we will not play any pictures on TV that have reissue value."

By "reissue value," Mr. Schneider must mean blockbusters, for certainly every feature film has some worth when re-released or television stations wouldn't be paying for them.

A glance at viewer ratings achieved by pictures of the 1930's and 1940's throughout the country shows that many of these features have great "reissue value," topping the ratings of films made for TV in 1960.

Exhibitors should protest the proposed sale to TV by Columbia.

Theatres should get first crack at presenting the majors' feature films that were made for their exhibition. Only when theatres desiring to show older films have made it known — in some organized manner — that they are not interested in a picture for re-play, should the majors turn it over to video.

Theatre owners must act quickly on this problem. If they do not, all of the majors will unload their libraries to TV before those situations desiring to play reissues have an opportunity to book these pictures.

NAT'L ALLIED TO JOIN NAC CHICAGO SHOW NOV. 6-9

Allied States Association of Motion Picture Exhibitors will join with the National Association of Concessionaires trade show at the Conrad Hilton Hotel, Chicago, November 6-9, it was announced by Jack Kirsch, president of Allied Theatres of Illinois and general chairman of the 1960 national Allied meeting.

**"Fast And Sexy" with Gina Lollobrigida,
Dale Robertson and Vitorio De Sica**
(Columbia, September; time, 98 min.)

A moderately amusing comedy about an Italian girl, who made good in America by marrying a wealthy American, and who descides to return to her small town in Italy after her husband's death. The use of color by Technicolor shows off the countryside to advantage as well as the charms of Gina Lollobrigida, who goes through frequent changes of costume. A bit more editing could have tightened the story to its advantage. The use of dubbed English dialogue plus audience familiarity with the top members of the cast such as Miss Lollobrigida, Dale Robertson and Vittorio De Sica makes its use as an entry on the regular program practical and possible. It can also serve in the art and specialty spots. The cast, direction and production are adequate:—

The entire population of a small village in Italy turns out to welcome Gina Lollobrigida, who is returning after a visit to America where she married a wealthy man. When he dies, she decides to visit her hometown. She also thinks of the possibility of marrying again. Her American car breaks down and it has to be towed into town by oxen. The most eligible bachelors vie with one another to win her hand but she is attracted to Dale Robertson, blacksmith, mechanic and jack of all trades, who doesn't even notice her. He finds himself attracted to her as well but he hides his feelings behind a gruff exterior. Local parish priest Vittorio De Sica tries to smooth things out but isn't much help. When things get too hectic and Robertson doesn't show any sign of yielding, she decides that perhaps it's time to return to America. Robertson finally speaks up as she is about to leave and he almost carries her into church where De Sica is ready to perform the necessary rites that will make them man and wife.

It was produced by Milko Skofic and directed by Reginald Denham with the screenplay by E. M. Margadonna, Luciana Corda and Joseph Stefano based on an original story by E. M. Margadonna and Dino Risi.

General patronage.

**"The Crowded Sky" with Dana Andrews,
Rhonda Fleming and Efrem Zimbalist, Jr.**
(Warner Bros., September; time, 105 min.)

A competent cast has been banded together to present the story of today's skyways which are crowded with passenger as well as governmental planes. Tension is gradually built up until the smashing climax when a Navy jet and a passenger carrying plane collide in mid-air due to equipment failure and human error. The personal lives of the passengers as well as the pilots are also presented and dwelling on too many of those at too great length has a tendency to slow things up a bit. The use of Technicolor adds to the effectiveness of the presentation. Stiffer editing would have heightened the suspense and entertainment value. The cast performs well and direction and production are good. Some of the dialogue is a bit on the adult side and there is some comedy relief provided by Patsy Kelly. The camerawork and special effects are of high quality:—

In the crowded sky through which each day pass

hundreds of planes, two, flying in opposite directions, are heading towards a fateful meeting. One is a Navy jet; the other a civilian transport with 62 passengers aboard. At the controls of the jet is Commander Efrem Zimbalist, Jr., and his passenger is Seaman Troy Donahue hurrying home to straighten out things with his girl. Zimbalist, too, has been having difficulties with his wife, Rhonda Fleming, who can't stand his frequent absences. Their teen-age daughter prevents his getting a divorce. Piloting the transport is Dana Andrews, senior pilot of the line, who has been having trouble raising his son since his wife died. The co-pilot is John Kerr with whom Andrews has had his differences. Stewardess aboard is Anne Francis, who was once an admitted tramp and who is in love with Kerr. Others aboard are writer Keenan Wynn, a doctor and his wife who has a bad heart, agent Patsy Kelly and an actor she is bringing to Hollywood etc. Andrews in defiance of the rules is flying his ship higher than usual to give the passengers a more comfortable flight while Zimbalist's radio and altimeter instruments become useless. Ground Control tries to straighten the two ships out but it's too late, and the jet bursts into flame after a slight collision. One of the crewmen on the transport is killed and the doctor's wife dies of a heart attack. Andrews manages to make an emergency landing and the others emerge safely. After this brush with death, the lives of the passengers and crew members take on more meaning with many of the problems becoming easily resolved.

It was produced by Michael Garrison and directed by Joseph Pevney. The screenplay is by Charles Schnee from the novel by Hank Searls.

Family.

**"Let's Make Love" with Marilyn Monroe,
Yves Montand and Tony Randall**
(20th-Fox, September; time, 118 min.)

Producer Jerry Wald and director George Cukor have put together a highly entertaining show, making good use of the available talents of a fine cast. The Marilyn Monroe name has proven to be magic at the boxoffice in recent years, especially when her looks and abilities are coupled with the presence of other top entertainers. This entry is no exception for not only does she come off well, but those who surround her add much to the effort. French newcomer to American screens Yves Montand impresses with his work while Tony Randall, David Burns and the others in the cast are great in support. Audiences, too, are in for a treat with the guest appearances of Milton Berle, Bing Crosby and Gene Kelly. The yarn itself is lightweight and holds interest throughout while direction and production are superior. The use of CinemaScope and the color photography as well as the color processing by DeLuxe are definite assets to the presentation. Some of the tunes heard are "Let's Make Love", "My Heart Belongs To Daddy", "Incurably Romantic" and "Specialization":—

Billionaire Yves Montand heads a number of world-wide enterprises and he's disturbed when public relations man Tony Randall brings him news that an off-Broadway show is doing a musical play wherein he is characterized. Montand visits the theatre with Randall to see for himself and he's tremendously

impressed with the talent and beauty of leading lady Marilyn Monroe. Because of his resemblance to the subject in question, he is drafted for a bit part in the show and he agrees to go along with it just to be close to Monroe. During the rehearsals, he is resentful of singer Frankie Vaughan having so many clinches with Monroe and he is determined to get a bigger and better part. He orders associate Wilfrid Hyde White to pose as an investor who takes over 51 per cent of the show and he is tutored by Milton Berle for comedy, Bing Crosby for singing and Gene Kelly for dancing until he is given a better part. When Montand thinks she cares for him, he tries to reveal his true identity but she refuses to believe him. Knowing that she cares for him and not for who he is or for his wealth, he asks her to marry him. She puts him off. When a crisis comes up at the theatre, which is induced by Montand, he persuades Monroe, Burns and White to visit his offices to straighten things out. It is only then that she becomes convinced of his identity. Before she can leave in anger, he persuades her that he really loves her and wasn't making fun of her and it's quite obvious that marriage is the next step.

It was produced by Jerry Wald and directed by George Cukor from a screenplay by Norman Krasna and additional material by Hal Kantor.

Family.

**"As The Sea Rages" with Maria Schell,
Cliff Robertson and Cameron Mitchell**
(Columbia, September; time, 74 min.)

Filmed mainly in and around the Adriatic Sea, this release would seem best suited for the art and specialty spots. Its tale about the rough and tough lives of Greek fishermen is one that is off the beaten track with interest dependent on the different surroundings, moodiness of story and unusual characterizations. None of what is seen is pleasant, and its theme, background and portrayals would attract and hold the interest of those patrons who seek out the off-beat. In some cases it can be used as a supporting feature on the program because of the "names" of Maria Schell, Cliff Robertson and Cameron Mitchell being familiar to American audiences. Some of the customs of the people add an air of authenticity to the proceedings and help hold viewer attention:—

When the money of seaman Cliff Robertson is taken by Maria Schell, who returns to her island of Kuluri, he follows in an attempt to get the money back and becomes involved in the feud between the net fishermen of Kalymos and the pirate-fishermen of Kuluri. The latter are ruled by Cameron Mitchell and he keeps his subjects in line with superstition and dynamite. When he locates Schell, they fall in love and they plan on leaving the island. Mitchell forces him into a fight and Robertson is the surviving victor. With the islanders freed, he and Schell prepare to leave but a storm delays them and perils the boat of the leader of the net fishermen. Robertson goes to his aid and persuades the others to do likewise. Those trapped on the boat think the would-be rescuers are coming to kill them and they use dynamite to destroy everyone including Robertson. Schell and the other woman perform the dance of death.

It was produced by Carl Szekoll and directed by Horst Haechler based on a screenplay by Jeffrey Dell

and Jo Eisinger from a novel "Raubfischer in Hellas" by Werner Helwig.

Adults.

JERRY LEWIS' P.A. TOUR

We are pleased to report a case of a film star's public appearance tour which had tremendous box-office impact.

Jerry Lewis, who not only stars in "The Bellboy," a Paramount release, but who wrote, directed and produced it, recently made a whirlwind two-day, 21-theatre personal appearance tour of Loew's Theatres in New York City in connection with the comedy.

The immediate result: A first two-days gross of \$106,408, which tops any comparable opening of the past five years, according to Eugene Picker, the circuit's president. This should make the comedy the highest grosser of any of Lewis' pictures that have played the circuit, Mr. Picker noted in a "thank you" letter to Lewis, reprinted as a full-page ad by the circuit in Weekly Variety.

The Loew's Theatres head pointed to the p.a. tour's "tremendous residual benefits for future Jerry Lewis productions."

Wrote Mr. Picker, "The multitudes of 'little people' who met you for the first time in person will never forget you. Nor shall we. The tremendous crowds both inside and outside of our theatres were unprecedented. It should be obvious to all that the greatest thing that could happen to restore showmanship to our business would be more tours of this kind."

When we asked in a recent editorial (July 30, 1960), "Are 'Fast Buck' Actors Shirking Theatre Visits?," we noted that many stars already realize that public appearances not only win them new fans among the public, but fans among the exhibitors. Jerry Lewis is definitely one of these stars.

It might be said that because it was a Lewis-made feature, the star had more reason to promote it.

Yes, but Mr. Lewis is already at the top. Is it not even more important for players not as successful as he to reap the harvest sown by personal appearances.

**ACE PRODUCTION FUND
NEARING \$4 MILLION**

The American Congress of Exhibitors topped its film production fund-raising goal of a third million by August 15 and now has nearly \$4,000,000 in the bank.

Plans had called for at least \$1,000,000 to be raised by August 15 from a limited number of exhibitors other than the five divorced circuits which put up the initial \$2,000,000.

S. H. Fabian, ACE chairman, announced that now there is in excess of \$3,000,000 in the bank and the escrow agreement has been "firmed," the Congress' plan of operation will be formulated as quickly as possible.

Additional funds will be obtained from other exhibitors and either public financing or banking support.

It is reported that the planned ACE production company will have its own distribution arm. If the major producer-distributors were to handle the ACE features, it is feared that the film companies would reduce their own already low product output, thus defeat the purpose of the ACE plan.

331 LOCAL TICKET TAXES TO BE FOUGHT — COMPO

Although the number of municipalities and other local government bodies imposing local admission taxes is steadily decreasing, there were still "approximately 331 such taxes" in existence on January 1 of this year, it was revealed in the annual survey of the Council of Motion Picture Organizations, made public last week.

The total number of local admission taxes at the beginning of 1960 represented a decline of 207 from the 438 in effect on January 1, 1956, when COMPO began its survey.

The study noted 70 local taxes were repealed and 16 reduced during 1959 and that "121 municipalities have reduced local admission taxes within the last two years, four others have suspended them temporarily and eight cities have raised exemptions from previously imposed taxes.

In Tennessee, at least 18 local admission taxes were dropped July 1, 1959, by an act of the legislature revoking the law which granted municipalities the privilege of imposing such taxes. Knoxville, which operates under a special privilege revenue act, which was not repealed, remains the only municipality in that state with a local tax on motion picture admissions.

Charles E. McCarthy, COMPO executive secretary, noted that "one of the most encouraging aspects of the local tax situation is that with the exception of two cities in Alaska, which raised their local sales taxes applicable to motion picture admissions from 2 per cent to 3 per cent, COMPO's survey has failed to reveal any new or increased local taxes on motion picture admissions."

Mr. McCarthy urged local exhibitors to continue their efforts for outright repeal of all local taxes on film admissions, which he characterized as discriminatory and a serious threat to the existence of many small theatres.

The COMPO executive said that "exhibitors should not be discouraged if their first repeal campaign ends in failure, as many battles have been won through the persistent efforts of the exhibitors."

COMPO will continue to make available to local theatre owners opposing such taxes all the material available in its files and furnish whatever assistance it can to local tax committees, Mr. McCarthy declared.

A principal reason for theatre admission taxes is the lack of fight by exhibitors expected and encountered by local governments. If your community is still imposing one of these discriminatory levies, why not start a new battle against it today.

NO TIMES FOR LESS PUBLICITY

Buena Vista has announced reduction of its publicity department personnel in New York.

This must be regarded as a downbeat, pessimistic move, which rather than effecting a savings for the company, will hurt it in the long run.

Today, more than ever, pictures have to be ballyhooed strongly. The public has to be made aware of each and every feature a company is marketing.

The policy of Joseph E. Levine to pour hundreds of thousands of dollars into heralding his pictures should be the standard of the industry.

Not only do exhibitors get a downbeat view of Buena Vista when they see the company reducing personnel, but in this case — despite any assertions by the distributor — they realize they are going to receive less service in the all-important publicity phase of their operations.

Buena Vista and the other distributors should be busy bolstering their advertising-publicity-exploitation forces to enable their product to be known among the many amusements and products being offered to the public.

NORTH CAROLINA EXHIBITOR QUASHES DOWNBEAT ITEM

R. L. "Sonny" Baker Jr., owner of the Webb Theatre, Gastonia, N. C., employed "aggressive, constructive upbeat counter-publicity for our business" to destroy the sick-industry image recently presented by Bob Thomas, Associated Press columnist in a series of articles, it is reported by TOA.

The Gastonia exhibitor first contacted the editor of the Gastonia Daily Gazette, which was among the papers that ran the series. Then he contacted each film company branch office in Charlotte. Next, he drove the editor to Charlotte, "not once, but three times," so the editor could interview the branch manager of each film company.

The result:

"Within two weeks the Gastonia paper, with a photograph of a tremendous line in front of the Webb Theatre, headlined a story 'Dear Mr. Thomas — Movies Aren't Dead Yet.'

"In the article, Garland Atkins, the Gazette's entertainment editor, told all about forthcoming major product and the optimistic outlook of Gastonia's eight indoor and seven drive-in theatres.

"And then for six succeeding days, the Gazette ran interviews, with photos, with each branch manager, in which the film companies answered Mr. Thomas with positive stories declaring not only were they not going out of business, but they had a tremendous line-up of big pictures coming in the future."

Mr. Baker's success in fighting anti-film business stories in his local newspaper provides a great lesson to all exhibitors. Bad publicity about the film industry seriously hurts attendance. Prospective patrons get the idea that nobody's going to the movies any more, so why should they.

Hats off to Mr. Baker, who should receive an industry award for his efforts.

ATTENDANCE AT FOUR-YEAR HIGH

During the last week in July, motion picture theatres enjoyed their best attendance marks in four years, selling 82,831,000 tickets, according to Sindlinger & Company, business analyst. The big July week this year was said to be seven-tenths per cent above the comparable week of 1959, and the highest recorded since the company estimated 83,998,000 admissions for the week ending August 4, 1956.

1,985 POST-'48S TO VIDEO

Of 9,200 theatrical feature films available for TV showing, some 1,985 are post-1948 productions, according to the Broadcast Information Bureau.

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PREDICTED THEATRE GROSS RECORD HIDES AVERAGE EXHIBITOR'S WOES

The total U.S. motion picture theatre gross this year may top \$1.5 billion this year, an all-time high, according to Sindlinger & Co., business analyst.

Higher average admission prices are offsetting lower attendance, according to Albert E. Sindlinger, president. Movie attendance in the first seven months of 1960 was 6.5% behind last year, he said, but the total national gross already has reached the peak 1946 level due to ticket prices now averaging 69 cents compared to 60 cents in 1959, when 224 films grossed \$1,361,000,000, only 12% less than 1946's \$1,499,500,000.

Since the motion picture public is becoming more and more selective each year, Mr. Sindlinger stated, it will readily pay advanced prices to see the motion picture it wants to see the most. Individual motion pictures today can bring in more money to the nation's boxoffice and return more film rental to the producer than ever before.

With July and August attendance up, plus the fact that there will be at least five additional advanced price hard-ticket attractions released before the year's end, the Sindlinger Company concludes that the theater gross could reach \$1,500,000,000 or more in 1960.

We see a great danger inherent in a business which constantly relies upon higher prices to offset a decrease in customers.

The near-record theatre gross is a deceptive figure, when it is noted that it includes admissions to hard-ticket features—features from which only a very small percentage of American theatres derive any immediate benefit.

The goal for the motion picture still remains to build average attendances at average theatres. This can be done with more and better pictures, rented at more reasonable prices, and effectively sold to the public by all concerned.

"JUNGLE CAT" IS PITTSBURGH'S FIRST MARCUS PLAN PICTURE

Exhibitors of the Pittsburgh exchange area have selected Walt Disney's "Jungle Cat" as the first attraction they will handle in their initial test of the COMPO-Marcus merchandising plan.

Backing the 70-minute film will be the new Disney featurette, "The Hound That Thought He Was a Raccoon," thus providing a two-hour program for each theatre.

The program, backed by the special ad campaign that the Marcus Plan calls for, will have 25 key runs

starting on October 12. These dates will be immediately followed by the showing of "Jungle Cat" in an additional 18 key runs.

The following towns and cities, all key-runs, will participate in the first playing of the program:

In Western Pennsylvania, Erie, Meadville, Oil City, Franklin, Butler, Beaver Falls, Newcastle, Sharon, Rochester, Aliquippa, Greensburg, Vandrgrift, Washington, Uniontown, Charleroi, Altoona, State College, Johnstown, Indiana, Bradford and Warren; In West Virginia, Clarksburg, Wheeling, Morgantown and Fairmont.

Alec Moss, COMPO coordinator of the Pittsburgh project said that newspapers, TV and radio would be used in the promotion with the cost above each theatre's normal budget being shared 50-50 by exhibitor and distributor.

The plan, executed on numerous films in the Milwaukee exchange area recently, has been set for a six-month test in the Pittsburgh exchange area.

COLUMBIA - PARAMOUNT CANADIAN WEDDING

According to George Weltner, vice-president in charge of worldwide sales for Paramount Pictures, and A. Montague, executive vice-president of Columbia Pictures, the consolidation of the two company's sales and distribution operations in Canada, beginning October 1, will result in better service.

While the two firms obviously will reduce their Canadian overhead greatly, we doubt if that country's exhibitors are going to share in the effected savings.

In fact, the marriage of the two corporations in Canada means a lessening of competition among that nation's distributors, which only can have an adverse effect upon exhibition.

WON'T SCREEN "CONFIDENTIAL"

It is understood that advanced screenings for the trade press of "College Confidential", Universal-International release, have been forbidden by producers of the Albert Zugsmith Production, also described as a Famous Players Corp. Picture.

HARRISON'S REPORTS was one of the few papers to view the film here during its brief stay on Broadway at the Embassy Theatre.

Here is another instance of a producer causing exhibitors and trade journals to be suspicious of a picture's worth by banning trade screenings before a feature opens in an exchange area.

An all-out effort should be made by exhibition to halt this malpractice.

**"College Confidential" with Steve Allen,
Jayne Meadows, Walter Winchell and
Mamie Van Doren**

(Universal-Int'l, August; time, 90 min.)

A poor melodrama which wastes an exploitable cast. The weak story revolves about Steve Allen, a well-meaning college sociology professor who arouses the anger of an entire town when he is accused of corrupting minors' morals while conducting a survey of students' attitudes, and behavior, including sex. Allen is put on trial, is saved when it's learned a demented man framed him. The trite story has very little, if any, suspense. It represents the students as spending all of their time at play, and devotes most of its footage to the sexiest of the co-eds, who include Ziva Rodann and Mamie Van Doren. Other "names" in the cast include, Jayne Meadows, singer Conway Twitty, Cathy Crosby, Pamela Mason, newspaper columnists Walter Winchell, Earl Wilson, Louis Sobol and Sheilah Graham, plus a large number of the Hollywood Press Corps, plus Rocky Marciano. Production values are limited, direction poor, photography adequate. The Embassy-46th St. Theatre, Broadway, New York, proclaimed on the marquee: "Campus Kinsey Report—Winchell":—

Steve Allen, a college sociology professor, is conducting a daring survey of teenagers; their drives, instincts and reactions to a mechanistic environment. Moral issues highlighting the poll are brought into sharp focus when pretty co-ed, Mamie Van Doren, blames the professor for a belated arrival home following an evening with boy friend Conway Twitty. While her mother, Pamela Mason, is protective, her father, Elisha Cook, forces Mamie to reveal information about Allen's questionnaire. When Cook visits Allen's office, the professor's door is locked. When opened, Ziva Rodann, an exchange student, is seen sensuously sitting atop his desk. Theona Bryant, daughter of sociology department head Herbert Marshall tells Cook she was with Allen the previous night and that she is his fiancée. Cook is still sore, promises trouble. An anonymous letter received by a local paper accuses Allen of questionable activities with the students. Theona asks Allen to halt his survey. He refuses. Marshall backs up Allen, knowing he has a record on a police blotter. Theona, suspicious, leaves town. Jayne Meadows, a Times reporter, arrives, finds Allen filming 16 mm. movies of students having fun at the lake shore. Mickey Shaughnessy, general store owner and local magistrate, attempts to get Jayne to do a story on his beautiful daughter, Cathy Crosby, whom he obsessively wants to be a Hollywood star. Jayne is enlisted as chaperone at a party Allen holds. The party turns into a nightmare when Allen gets drunk, the punch having been secretly spiked. A "dirty" film follows Allen's footage of the students at play. The skeleton in Allen's closet appears. He is an alcoholic who has slipped. A preliminary hearing in Shaughnessy's store-court to establish whether there is a basis for a trial charging Allen with corrupting the morals of minors gets national attention from the press. He is exonerated, but insists on giving an impassioned speech explaining the social obligations inherent in his survey. When a store clerk accidentally knocks down a pile

of film cans, a roll unwinds proving to be the same type of dirty film clip tacked on Allen's party movie. The unsuspected Shaughnessy confesses he engineered the entire frame-up—anonymous letter, spiked punch, dirty movie—for publicity and a resulting movie job for his daughter, Cathy. Allen, understanding, is sympathetic, walks away from the pitiful scene with Jayne.

Produced and directed by Albert Zugsmith from a screenplay by Irving Shulman based on a story by Zugsmith.

Adults.

**"Under Ten Flags" with Van Heflin,
Charles Laughton, Mylene Demongeot
and John Ericson**

(Paramount, September; time, 92 min.)

A fairly good, suspenseful naval war picture. It is based on the true story of the Atlantis, a heavily armed German vessel which during World War II was disguised as a freighter of various origins and preyed on British shipping. The ship made a 655-day voyage during which she sank 22 British and Allied vessels totaling nearly 150,000 tons, which is an exploitable tale. Its captain, expertly portrayed by Van Heflin, in the Dino De Laurentiis production for Paramount release, is a humane man, who does all possible to save the passengers and crews of the ships he attacks. He even befriends a Jewish couple. Charles Laughton is very believable as the clever British Admiral in charge of tracking down the elusive raider. Mylene Demongeot is very effective as a sexy French entertainer, one of Heflin's prisoners. Alex Nicol offers a strong dual characterization of a German naval officer and the Texan who, because he is the German's look-alike, is able to steal important plans. Production values are good, direction is very good; black-and-white photography fine:—

Van Heflin, a commander of the mystery surface raider, Atlantis, a heavily armed German ship which masquerades as a merchantman and flies whatever flag is convenient, has been creating havoc with British shipping. His trick is to reveal his identity at the last moment, forcing the other ship to surrender without sending an SOS or describing its attacker. The humane Heflin always attempts to take passengers and crew safely aboard his ship before sinking theirs. Charles Laughton, an admiral of the British Security Lanes Command deduces finally that the raider must be a surface vessel, orders British freighters to describe immediately any vessels approaching them. John Ericson, a fanatic Nazi lieutenant on the Atlantis, wants to sink all British ships on sight. Heflin overrules him. Disguised as a Japanese ship, the Atlantis captures the British 'City of Liverpool.' Her captain, Liam Redmond, is taken prisoner. When the Atlantis stops the 'Abdullah,' its crafty master, Gregoire Aslan, hoists a surrender flag, then fires on the raider, forcing Heflin to fire back and cause injury and death among those aboard. The Abdullah's radio operator is able to give the British Admiralty its position. Among the Abdullah's survivors are Mylene Demongeot, a French entertainer; a Jewish refugee couple: Gianmaria Volonte, a professor; and his pregnant wife, Eleonora Rossi Drago; and a Ne-

gro nun, Edith Peters. Heflin tells Aslan he will be tried for his crime of firing after surrender, by an international court. Aslan and Ericson want to have the Jewish couple killed, but Heflin, befriends them. A child is borne to Eleonora. The Atlantis next outwits and sinks a cruiser sent after her. Cecil Parker of the British Intelligence Service assigns an American Alex Nicol, who resembles a German naval officer, to obtain a chart from the German's office, which will help Laughton determine where the raider is. Nicol succeeds. Aboard the Atlantis, Mylene loses interest in Ericson when she sees how pro-Nazi he is. The Atlantis transfers its prisoners safely to a Norwegian ship. Redmond, ill, remains aboard. Although not definitely sure it is the Atlantis, Laughton orders a cruiser to open fire on the ship which has hoisted its Nazi flag. Heflin does not return fire, scuttles his disabled ship so that the British won't know if they have sunk the right vessel. Redmond is killed on the Atlantis by British shrapnel. Laughton admits he will have to keep forces looking for the Atlantis, praises the action taken by Heflin.

Produced by Dino De Laurentiis, it was directed by Duilio Coletti from a screenplay he co-authored with Vittoriano Petrilli. Based on a book by Admiral Bernhard Rogge.

Family.

"End of Innocence" ("La Casa del Angel") with Elsa Daniel

(Kingsley Int'l, release date not set; time, 76 min.)

A delicate Argentine feature, which should please most serious art film patrons. Presented in Spanish, with very good subtitles, the Argentine Sono Film Production, set among the aristocratic Buenos Aires society of the 1920s, deals with the sensual maturing of a teen-age girl amid a politically and morally corrupt, dying society. Spotlights are the girl's puritanical mother, her honest statesman father who doesn't interfere with her mother's strict handling of her daughters; a politician of about 30 who violently seduces her, leaving her apparently frigid. Stronger than the story which offers quite a bit of suspense, no comic relief, and sadness to the very end, is the superb narrative style, used to recreate the atmosphere of a bygone era, as seen through a young girl's eyes. The result is both sharp and soft. Pretty Elsa Daniel is wonderfully sensitive as the youngest of three sisters, about whom the plot is centered. Berta Ortigosa is competent as her fanatically religious mother. Lautaro Murua gives a strong portrayal of the young politician who fights a duel. Jordana Fain is excellent as the girl's hypocritically pious nurse. There is an excellent scene of a wild party which casually leaves for another mansion when the one it is in is accidentally started on fire. Production values are satisfactory; direction and photography, prizeworthy:—

Elsa Daniel, not yet 16, lives in the strange, almost medieval atmosphere of aristocratic Buenos Aires society as it existed in the late 1920s. She is the highly imaginative and romantic daughter of Guillermo Battaglia, a man prominent in the Argentine government. Her mother, Berta Ortigosa, is an extremely strict and religious woman. She keeps Elsa's life, as well as those of her two sisters, closely sheltered. Elsa

sees the outside world as a strange and mysterious place. In her transition from girl to woman, she jumps from one rash emotion to another, hears and feels things she cannot understand. Elsa finds no reality to which she can cling. One day reality does come to the House of the Angel with fierce and shattering effect. Elsa's father has allowed a duel—although outlawed—to be held in his garden. Lautaro Murua, a young member of his political party, has challenged a member of the opposition. The evening before the duel, Murua escorts Elsa to a dance in her own home. It is her first dance and against her mother's permission. She finds herself drawn to Murua and shortly before the duel, when the others are sleeping Elsa goes to Murua's room, where, he overcome by desire, apparently rapes her. Murua survives the gun duel, defending the honor of his corrupt father. Elsa and Murua are hopelessly enmeshed in a fabric of hypocritical values of honor, religiosity, guilt and sin. They end up in a bleak hell of their own making. Although Murua becomes a regular visitor to the house, Elsa never forgives him, nor is it presumed that he ever has asked her forgiveness.

Directed by Leopoldo Torre Nilsson from a screenplay he co-authored with Beatriz Guido and Martin Rodriguez Mentasti, based on Miss Guido's novel, "House of Angel." Adolpho Cabrera was associate producer.

Adult fare.

7 FROM 20TH-FOX THIS MONTH

Twentieth Century-Fox will release seven films during September, including "Let's Make Love," with Marilyn Monroe, Yves Montand, Tony Randall and Frankie Vaughan; "High Time," with Bing Crosby, Fabian and Tuesday Weld; "Freckles," based on G. S. Porter's classic novel, "Walk Tall," with Willard Parker; "Squad Car," "Goddess of Love" and "September Storm." The last, starring Joanne Dru, Marke Stevens and Robert Strauss, is in Stereovision.

BINDERS AVAILABLE

Special binders which clamp copies of HARRISON'S REPORTS in place on the wide margin without making it necessary to punch holes in them, may be purchased by writing to the office of this paper at 1270 Sixth Avenue, New York 20, N. Y.

The cost to subscribers in the United States is \$2.25 per binder, parcel post prepaid.

The cost to Canadian subscribers is \$2.50 per binder, parcel post prepaid. The cost to all other foreign subscribers is \$2.00 per binder, plus the parcel post charges.

WILDE CAMOUFLAGE

Warwick's "The Trials of Oscar Wilde" was retitled "The Green Carnation" this week when the feature moved within New York from the Paris Theatre to the 5th Avenue Cinema.

The renaming only adds camouflage to the commotion caused by the near-simultaneous production and release of two highly similar British films about Oscar Wilde.

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THEATRES IN SHOPPING CENTERS

Following World War II, the chain store corporations and large downtown department stores realized that they would have to follow Americans to the suburbs and the result was the new suburban shopping centers ever increasing in number throughout the country.

Wise theatre operators also have been following this trend and four-wall theatres have been opened and are planned to be established in a great number of outside-the-city shopping centers.

Although the number of such movie outlets is comparatively small in number yet—there are approximately 25—signs are that there will be a large number of them in the next few years.

Focusing attention on shopping-center theatres is the announcement by General Drive-In Corp. (an outgrowth of Midwest Drive-In Corp.) that it plans to construct and operate 18 indoor theatres at shopping centers in the next 10 months. The first of these, an 1100-seater at Shoppers Haven, Pompano Beach, Fla., was opened August 11. The house reportedly sold 10,000 tickets in its first four days for a \$7,500 gross.

This company is a pioneer in this field, having opened a conventional theatre at a Farmingham, Mass., shop center in 1951. This theatre is said to gross approximately \$445,000 annually.

During August, Charles Moss, operator of theatres on New York's Broadway and in Long Island, Florida and New Jersey, opened a 550-seat house at the Bergen Mall Shopping Center in New Jersey. One of the largest centers in the country—with 60 stores—its parking lot can accommodate 8,600 cars.

Shopping centers vary from 10 stores to 60 in size, the theatres from 400 to 1,200 seats.

Some of the theatres have an art policy and a few do well with road-show attractions.

In return for a long lease, the shopping center developers, in many cases, construct the shell of the theatre, with the exhibition company providing the interior details.

The excellent parking facilities, the opportunity to capture the matinee shopper, the chance to expose shoppers to the theatre's bill, makes this type of operation one of the best.

The success of these indoor situations represents not only a new life for the conventional theatre, but one of the most optimistic notes struck in exhibition since World War II.

STATE FAIR UTILIZED TO HERALD NEW FILMS

Michigan theatre owners will receive a major promotion boost from a motion picture exhibit at the Michigan State Fair, which is expected to attract hundreds of thousands of visitors September 2-11.

Trailers of all current releases, along with a program of cartoons and other short subjects, will be shown in theatre-size, wide-screen projection continuously for 12 hours daily.

Michigan theatres have received 11 x 14 placards directing attention to the Fair exhibit.

The Motion Picture Exhibit is under the personal direction of Arthur Herzog, J., public relations specialist.

The Fair has made available \$7,500 worth of its most desirable exhibit space in the ultra-modern geodesic dome and several thousand dollars are being spent by the theatre men for decorations, curtains, seating, printing, signs, insurance, etc.

The Detroit Projectionists Local 199 is contributing generously by setting up the equipment and providing the operators and National Screen Service is donating the trailers and display material.

In its bulletin announcing the exhibit, Allied Theatres of Michigan describes it as "positive action to give your boxoffice a big boost right after Labor Day (when it will be needed most)."

"All of the money and tremendous effort is being expended to get more people to attend YOUR theatre," notes the Michigan Allied unit.

Utilizing a fair to publicize present and forthcoming features is a highly commendable idea, and exhibitors in every community, county and state should constantly be on the lookout for such occasions.

The all-out cooperation extended by the projectionists and National Screen to make such an exhibit a success illustrates the awareness by industry labor organizations and service companies of the great job a movie exhibit can do to promote business.

HARRISON'S REPORTS

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HARRISON'S REPORTS

No. 37

NEW JERSEY ALLIED RECEIVES REPORT ON AVAILABILITIES

Edwin Rome of Philadelphia, special attorney for Allied Theatre Owners of New Jersey, last week reported to a meeting of the organization in New York on conferences which he held recently with film distributors to discuss New Jersey exhibitors' complaints of delayed availabilities.

It is reported that as a result of the talks some distributors have made specific concessions or changes equivalent to about one-third of the relief being sought.

It is understood that Mr. Rome is of the opinion that further talks should be held with distributors before litigation such as that considered some months ago is undertaken.

SHOPPING CENTER THEATRES SEEN ELIGIBLE FOR NEW SBA LOANS

Film theatres qualifying as small business can share in a new program being started by the Small Business Administration, it is understood.

The small firm's lending agency has begun a program of lending to local development companies in this country for construction of shopping centers to be occupied by small business exclusively.

Both drive-in and indoor theatres are believed to be eligible to participate in the loans.

The loan regulations of the new program are still in the drafting phase, and it undoubtedly will be some time before theatres can expect to benefit.

SBA will lend to local development companies for construction, conversion, or expansion of shopping centers. Loans also will be made for acquisition of land.

SBA will "welcome" the participation of banks and other conventional lending agencies. But where they can not participate, SBA will make direct loans. The local interest must, however, be prepared to put up 20 per cent of the costs. The application for loans goes through the local development company.

The new SBA program calls for loans of up to \$250,000 for each small business to be assisted to be made to local development companies for shopping centers. The number of loans to a local development company would be limited only by the number of small businesses to be assisted, and by the amount of its own funds which the local development firm can put into the project.

Loans to the developers for shopping centers projects may be made for a period not to exceed 10 years on a monthly amortization basis. No penalty will be

exactd for pre-payment, and time will be allowed for construction.

Interest charges on loans to local development firms under this program will be 5½ per cent a year for direct loans by SBA. The rate of interest may be fixed by a bank, in cases where it is involved. But the interest on SBA's share of the loan in such cases will not exceed 5½ per cent, nor will it be less than 5 per cent if the participating bank charges a lower rate.

When finalized, regulations for these loans will be available at SBA regional offices in Boston, New York, Philadelphia, Richmond, Atlanta, Cleveland, Chicago, Minneapolis, Kansas City, Detroit, Dallas, Denver, San Francisco, Seattle and Los Angeles.

CONN. SUPREME COURT OKAYS CITY'S THEATRE POLICE LAW

The Connecticut State Supreme Court of Errors ruled that an ordinance of the City of New Britain requiring a policeman to be present in all motion picture theatres is valid.

The ordinance had been challenged in State Superior Court by the Connecticut Theatrical Corporation, a Stanley Warner subsidiary, operators of the two first-run New Britain theatres, the Strand and Embassy.

The unanimous Supreme Court Decision was that the ordinance was within the scope of the state laws on the subject of regulation of theatres for safety purposes. Whether it is necessary, a the ordinance requires, that a policeman be present "during every performance" was left open for further argument, the Court saying that whether under present conditions "the degree of regulation imposed by the ordinances is a matter for the judgment of the legislative body of the city."

The ordinance calls for payment of a sum equal to a policeman's pay.

Here is a case of discriminatory "featherbedding" which must be fought by the entire motion picture industry.

"SUZIE WONG" GETS CODE SEAL

Ray Stark's Paramount production, "The World of Suzie Wong," at first denied a Production Code Seal by Geoffrey Shurlock's office, was approved in whole four days later following an appeal by Paramount to the Motion Picture Association of America board in New York, it was reported in Hollywood.

Initial denial of the seal was based on the fact that the film deals in detail with the life of a prostitute.

"I Aim at the Stars" The Wernher von Braun Story, with Curt Jurgens, Victoria Shaw, Herbert Lom, Gia Scala and James Daly

(Columbia, October; time, 107 min.)

Very good. A timely and provocative drama centering about Dr. Wernher von Braun, the rocket scientist who nearly won World War II for Nazi Germany and who later continued his "aiming-at-the-stars" research in the United States. Filled with suspense, sprinkled here and there with some humor, the film, in addition to its heavy spotlight on rockets, also presents some romantic interest and a few exciting spy scenes. If properly sold, this one could attract a much wider audience than the science fan segment. The black-and-white Morningside Production pulls few punches, several times posing the question of whether brilliant scientists are exempt from man's moral codes. The acting is generally first-class. Curt Jurgens gives a powerful characterization of Von Braun; Victoria Shaw is very good as his wife; Herbert Lom is convincing as the Nazi scientist who decides to remain in Germany regardless of the War's outcome; James Daly is convincing as the American journalist who remains a thorn in Von Braun's conscience; and Gia Scala is surprisingly competent as a lovely spy-secretary. Production values are strong; direction is top-notch; photography outstanding:—

Young Wernher von Braun (Gunther Mruwka) experiments with rockets, burns a neighbor's greenhouse to the ground. Werner's father, Baron von Braun (Hans Schumm), Minister of Agriculture in the German Republic, and his mother, Baroness von Braun (Lea Seidel), are secretly proud of their son's endeavours. When the young von Braun is older, he, (Curt Jurgens) and professor Hermann Oberth (Gerard Heinz) work on experiments for the German Space Rocket Society, winning the attention of the Army. Associated with them are two young scientists, Anton Reger (Herbert Lom) and Mischke (Adrian Hoven), who also hope to reach the stars. The Society accepts the Army's offer of sponsorship. Hitler comes to power. Disinterested in the political upheaval, von Braun is soon in charge of thousands of men at the huge rocket base at Peenemunde. Here he starts work on what is to be the V-2 rocket. In addition to Lom and Hoven at Peenemunde is Gia Scala, an attractive secretary who is a spy for the Allies, her husband having been killed by the SS men in a case of mistaken identity. World War II begins. Dornberger, a colonel (Karel Stepanek) is assigned to expedite the rocket program. A Nazi, Doctor Neuman (Peter Capell) is assigned to watch the team. Von Braun is suspected of being disloyal to the Nazis, since he has made derogatory statements about Hitler. Von Braun proposes to his childhood sweetheart, Maria (Victoria Shaw). The SS assigns a general, Helmo Kindermann, to keep an eye on von Braun and his program. Himmler (Eric Zuckman) becomes impatient at the scientist's failures. Germany seeks a rocket with which to hit London. Maria asks von Braun if he ever thinks that one of his V-2 rockets might hit innocent civilians. He explains he is simply obeying orders to help his country win a war. Meanwhile, Gia takes photos of the rocket plans, gets them to the Allies. The V-2 is perfected. Himm-

ler congratulates von Braun, suggests he join the SS. He refuses. Soon, von Braun is arrested by the Gestapo, charged with wasting time on a moon rocket experiment and uttering treasonable remarks, but he is released to continue his work. When the rocket base is attacked while Gia is away on a false excuse, Lom realizes she is a spy, but is too much in love with her to turn her in. When it looks as the Allies and Russians will be vying to capture his brainpower, von Braun defects to the Allies, goes to America on a one-year trial basis. All but Lom of his group join him. An American major, James Daly, is a thorn in von Braun's aide. The American having lost his wife and child in a V-2 raid on London. Daly believes scientists would sell their souls for their work. Gia is assigned to watch the scientists. After a year, Maria is allowed to join von Braun. Gia is falling in love with Daly, who has resigned from the Army to become a newspaperman once again. Von Braun takes to TV to ask the people to back his program pointing out that equality in missiles among the great powers will insure peace. Von Braun is saddened to see the Navy first be appointed and then fail to launch a missile into orbit. A greater blow to him is to see Russia successfully launch Sputnik I. Given support, von Braun launches Explorer I in 78 days. Daly has become more understanding of von Braun, but still doesn't understand scientists' moral sense of values.

Produced by Charles H. Schneer and directed by J. Lee Thompson from a screenplay by Jay Dratler, based on a story by George Froeschel, U. Walter and H. W. John.

Family.

"The Angel Wore Red" with Ava Gardner, Dirk Bogarde, Joseph Cotten, Vittorio De Sica and Aldo Fabrizi

(M-G-M, September; time, 99 min.)

Fair, with some marquee strength. A Spanish Civil War melodrama about a priest who quits the Church at the start of the war; aids the Loyalists and falls in love with a kindhearted prostitute. The totally grim story, centering about a missing Holy Relic, lets the viewer know which side the main characters are on, and although it takes issue with both anti-church Loyalists and the devout Falangists, it winds up smiling upon the Franco cause. Suspense depends too much upon one's religious interest and therefore most patrons will have trouble getting excited over the importance of the relic. Although Ava Gardner and Dirk Bogarde work hard to make their roles convincing, the poor play overpowers them. Joseph Cotten's correspondent role is unnecessary and the amateurish high-pitched, monotonous voice dubbed for Vittorio De Sica's hurts the Titanus-Spectator production immeasurably. Although Catholics will be interested in the story, the picture will have to rely upon its star names to sell it generally. Direction is good; black-and-white photography adequate:—

It is 1936. Spain is in the throes of civil war. The Loyalists keep retreating before the Falangists. The Loyalists turn the anger of some of the people against the Church. Priests are murdered and members of the clergy are forced into hiding. Yet, many of the

"atheistic" people of a Loyalist stronghold are deeply disturbed when the town's Holy relic disappears after the sacking of the Cathedral, for it is popularly believed that without the Relic there is no hope of victory. Dirk Bogarde, a Catholic priest, feels the Church is not honestly meeting current issues, forsakes his vows and cloth and returns to the world the very morning his town suffers an air raid. During the raid he meets Ava Gardner, an entertainer at the Casino del Buen Amor, an establishment of dubious character. Bogarde and Ava are immediately attracted to each other. She helps him escape the military police, even before she knows he is a renegade priest. Another admirer of Ava is Joseph Cotten, a cynical American newscaster. Meanwhile, Aldo Fabrizi has been entrusted to escape from the church with the Holy Relic. Next, Enrico Mario Salerno, fanatical head of Loyalist Intelligence decides to allow Bogarde, who is arrested, his freedom if he will act as a lay comforter to the people who, subconsciously feel the lack of Church guidance. To allay unrest, Vittorio de Sica, a general, and Salerno, try to locate the missing Holy Relic to revive the peoples' optimism in the Loyalist cause. Bogarde learns the whereabouts of the Relic from Fabrizi whose dying confession he hears unwillingly. Bogarde gets the Relic, refuses to tell Salerno what information Fabrizi gave him. Salerno next starts to torture Ava in front of Bogarde, but is interrupted by De Sica who announces that the city is lost. The general plans to use 200 prisoners—including Ava and Bogarde—as a delaying force against the advancing Falangists, who are known to take no prisoners. When the Falangists start firing against the prisoners, the Loyalists plan to give them weapons to defend themselves. The Falangists, however, capture the prisoners before they are armed. They are all to be shot, despite Bogarde's pleas. Bogarde talks the prisoners into planning a mass escape, so that at least some will survive. He give the Holy Relic to Ava to take to her home town in the mountains. She realizes Bogarde's first love is still the Church. Ava is killed while escaping and Cotten returns the Holy Relic to Bogarde. Bogarde attends Ava's funeral, leaving the Holy Relic at a church in the town for safekeeping.

It was produced by Goffredo Lombardo. Nunnally Johnson directed and wrote the screenplay.

Adults.

"The Island Sinner" ("La Peccatore Dell'Isola") with Silvana Pampanini, Folco Lulli, John Kitzmiller, Vittorio Duse, Mirella Uberti and Mario Vitale

(Crown Pictures, no release date set; time, 90 min.)

A fair sex-and-murder melodrama from Italy, viewed with English subtitles. The Audax Interfilm Production focuses upon the explosive effect Silvana Pampanini has upon a small island off Sicily, inhabited by sponge fishermen. Miss Pampanini comes to the place to become the wife of the isle's lone rich man, and pretty soon is deceiving her husband; causing a 16-year-old girl to commit suicide, and finally is shot — while being attacked by a colored man in his burning shack. Most of the story is told via flashbacks. Little suspense is created, mainly because the plot almost never concentrates for any

length on one character being questioned by the police inspector, ably portrayed by Vittorio Duse. Miss Pampanini, who, in one scene is seen from afar in a bikini, is adequately cruel and comely. There are some excellent views of the island and a good underwater sequence. Direction is good, photography fine:—

Police inspector Vittorio Duse arrives at the little island of Lampedusa, a few miles off the Sicilian coast, to investigate the murder of Silvana Pampanini, the curvaceous wife of the isle's sole tycoon, Folco Lulli. Silvana, a former dancer (fact unknown to her husband), was believed to have died with a local Bible-quoting Negro, John Kitzmiller, when the latter's shack burned down. Duse knows that a bullet was found in Silvana. He first questions Lulli, a rotund, avaricious man, who has a stranglehold on the island's economy. A widower, he only recently brought back Silvana as his wife. Until recently he thought her a good woman. But now he knows — in fact, it was Kitzmiller who told him — that his wife has been unfaithful. The detective learns that Lulli's grown daughter, Mirella Uberti, a good girl, hated her arrogant stepmother. Mirella is in love with Mario Vitale, a young man who has organized a cooperative among the isle's sponge fisherman to counter Lulli's hard business practices. We learn that Vitale was seduced by Silvana and is ashamed of it. Vitale's sister, Franca Diccioni, recently committed suicide when her boy friend, Gianni Glori, left her for an affair with Silvana. Realizing it was Silvana who was responsible for Franca's death, the island people are out to get her. Silvana flees to the shack of Kitzmiller, whom she once insulted, and begs him to take her via boat to safety. She offers him a large sum of money. He refuses. She thinks it is her body he wants. A fallen oil lamp starts the shack on fire, but the crazed Kitzmiller, who has warned the islanders she is a devil, ignores the flames, walks toward her, throws her onto a cot. At this point Glori shoots her from a window. When Glori knows that Duse realizes he is the murderer, Glori pulls a gun on the inspector. Walking backward, Glori falls off a plateau, grabs the cliff's edge with his fingertips. Duse tries to help him, but it is too late. The young man falls to his death.

Produced by Luigi Bigerna, it was directed by Sergio Corbucci from a screenplay by Giovanni Roccardi and Vittoriano Petrilli. Dialogue by Nino Stresa and Sergio Corbucci. English titles by Guido Coen.

Adult fare.

CHANGE OF ADDRESS

Avoid any possible delay in receiving your copy of HARRISON'S REPORTS by informing our Circulation Manager of any planned change of address as soon as possible. When sending us your new address, make sure to include your old one.

"SUNDOWNERS" TO MUSIC HALL

Warner Bros. "The Sundowners," in Technicolor and starring Deborah Kerr, Robert Mitchum and Peter Ustinov, will have its world premiere as the Christmas film at Radio City Music Hall.

WARNER BROS. WINS SUIT ON FILMS TO TELEVISION

Warner Bros. Pictures has won its court fight with the American Federation of Musicians over the right to sell 122 films made from 1948 to 1958 to a Canadian TV distributor for more than \$11,000,000. The union announced it would repeal.

Federal Judge William B. Herlands, in an oral argument dismissing the union complaint, said that "the federation doesn't have a leg to stand on."

The AFM brought the action to restrain Warner Bros. from selling the films to Creative Telefilm and Artists, Ltd., of Toronto. The sale called for a minimum down payment of \$11,000,000 plus a 50 per cent participation in profits after Creative recovered all costs and distribution fees.

The union argued that a contract called for prior consent with the federation.

Warner Brothers held that this agreement had ended in 1958 when the Musicians Guild of America became bargaining agent for Hollywood musicians who compose and play the scores for the films' soundtracks.

Judge Herlands, noting that the contract in dispute contained the word "thereafter," indicating the right in perpetuity on the use of soundtracks, observed that if this were given a literal interpretation it violated the Labor Management Relations Act.

5-YEAR "OSCAR" SHOW RADIO-TV RIGHTS GO TO ABC NETWORK

Exclusive radio and TV rights to the Academy of Motion Picture Arts and Sciences' annual "Oscar" presentations for the next five years have been secured by ABC-TV, it was announced by Thomas W. Moore, the video network's vice-president in charge of programming, and B. B. Kahane, president of the Academy.

ABC's bid for \$561,000 a year for five years for the U.S. and Canadian rights was accepted by the Academy after receipt of proposals from all three major U.S. networks. The first "Oscar" show on ABC will be presented in Spring, 1961.

ABC now will seek a sponsor for the presentation.

Little hope is held for the major motion picture distributors reversing their stand and sponsoring the show as a group.

Thus a tremendous opportunity of utilizing the biggest viewer-getter of all TV offerings—the "Oscar-cast"—to its fullest degree to promote the industry, is being bypassed.

Now the "Oscar" show viewer will walk away from his set filled with impressions of not only of Hollywood and motion pictures, but of a cigarette, auto, or some other product being advertised on television's top-rated program.

"THE MAGNIFICENT SEVEN" TO HAVE SATURATED BOOKING CAMPAIGN

United Artists will release "The Magnificent Seven," a top-budgeted Western in color, starring Yul Brynner, on a saturation booking basis in key domestic territories.

James R. Velde, UA vice-president in charge of domestic sales, announced that the first wave of saturation bookings of the Mirisch Co. production

will take place Oct. 12 in the South and Southwest, utilizing from 250 to 300 prints. Other area saturation dates will follow, each territory employing the same number of prints. The plan calls for 80 per cent of all important situations to be played off during the first three months of the film's release.

By the first of the year, "Seven" will have played saturation dates in the majority of key regional areas in the U.S. and Canada.

Exhibitors, showing the film at different times, will not lose out on the picture's national advertising schedule, since no national ads will be utilized. The idea is to build up word-of-mouth in each territory, starting in the key cities. UA says it will send in special exploitation teams to work on each area opening.

HOUTZ ELECTED PRESIDENT OF IOWA-NEBRASKA ALLIED

Neal Houtz of New Hampton, Iowa, was elected president of Allied Independent Theatre Owners of Iowa-Nebraska, at the group's annual convention at Sioux City last week.

Mr. Houtz, who operates the Firemen's Theatre in New Hampton and the Palace in Vinton, Iowa, succeeds Al Myrick, who was named chairman of the board. Mr. Myrick is president of National Allied. He operates the State in Lake Park, Iowa.

Harrison Wolcott of Eldora, Iowa, was re-elected secretary-treasurer. He and Jim Watts of Osage, Iowa, were designated as national directors.

Newcomers to the board are Jim Harriman, Mr. Houtz, A. J. Backer, John Rentfle, Mel Kruse, Jack March, Eddie Osipowicz, Lloyd Herstine and Leonard Smith. Re-elected to the board were Harry Hummel, Lloyd Kingsbury, Leonard Leise, Wes Mansfield, Mr. Myrick, Mr. Watts, R. M. Kuhl, Lester Versteeg, Mr. Wolcott, Keith Milner, Tim J. Evans and Esco Lund.

Mr. Myrick was given a standing ovation and a vote of confidence by the convention.

UA EXPLOITATION MEN TO SHARE DRIVE PRIZES WITH SALESMEN

United Artists, in an unprecedented action, made known that it would allow its field exploitation men to share in \$60,000 worth of prizes with regular sales personnel in the company's forthcoming 22-week Max Youngstein Sales Drive.

Prizes will be awarded to the field exploitation men and regional field supervisors in the 33 competing branches in the U.S. and Canada on the basis of exploitation campaigns developed for the drive.

Previously, prize money has been confined to the sales force. This move by United Artists underlines that company's belief in the importance of its drum-beating division.

DORIS DAY TOA STAR OF YEAR

Doris Day has been selected by Theater Owners of America to receive its "Star of the Year" award Sept. 16 in Los Angeles, at the banquet concluding the exhibitor group's annual convention.

The Award, initiated seven years ago, is given by TOA, to the actor, or actress, who, in its opinion, has not only starred in successful films, but has also brought credit to the industry.

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SENSIBLE TRAILER USAGE

Trailers should sell, not repel, it is noted in Bulletin No. 21, recently issued by the Emergency Defense Committee of Allied States Association of Motion Picture Exhibitors.

The Allied bulletin tells of a recent letter to the editor of a metropolitan newspaper which took issue with moral depravity depicted in many of the theatre ads. The writer of the letter, James C. Harvey, is quoted as saying the following:

"If I take my family to a movie that I regard as wholesome we are more times than not bombarded at preview time with scenes from coming attractions that I am sure most people would consider filth. Sex is an intimate personal relationship between married partners and I believe these movies tend to degrade this relationship and place sex under a banner depicting something weird, sensational and frightful to young people who have not been properly informed of the wholesome aspect of sexual relationships.

"I sincerely hope that these 'bait' titles and subtitles are in no way an example of what people will actually see at these movies, but merely lures to get them inside. All the more reason this type of advertising should not be employed.

"The theatre owners should have the same responsibility that a good restaurant owner has, to serve the best."

Comments the EDC: "Mr. Harvey makes sense. Many theatre owners are ashamed to have the younger members of their families view some of the present trashy trailers furnished exhibitors by the film companies through National Screen. These trailers, like the barkers on the carnival midway, promise much but deliver little when the suckers go inside the tent for the main show. The 'carny' come-on may be all right where you "hit and get out of town," however, it won't work where you live with your customers 365 days a year. The scenes used in many trailers are taken out of context from the picture being advertised and through the use of the voice of an off-screen plugger given an unhealthy sensational touch. These trailers are in bad taste, particularly true when a family type audience is in the theatre to view a family type of picture, such as 'The Story of Ruth.'

"WHAT TO DO ABOUT IT: Give the same careful planning to programming your trailers as you do your feature and short subject offerings. How? Get out your scissors and CUT OUT the objectionable part of the trailers. In extreme instances

you may be forced to use only the title of the coming attraction. If you have a family type picture showing, with a family type audience, don't throw a 'College Confidential' type of trailer at your audience. Sure, if you have a 'Bucket of Blood' and 'Attack of the Giant Leeches' type of offering with the kind of audience such pictures attract, use the 'College Confidential' trailer in its entirety for it will not be offensive to this type of audience. NEVER, NEVER follow one of these sensational type trailers with a trailerette urging people to go to church on Sunday as we recently witnessed in one theatre, for by doing so you are not only operating in bad taste, but also showing your ignorance as a good showman.

"What we are trying to get across is — it's time to properly and carefully program your trailers taking into account your current showing and type of audience in the theatre. Do this even if it requires you to get out the scissors and CUT, CUT, CUT.

"Follow our suggestion and your trailer offerings will SELL, NOT REPEL."

(Continued on Back Page)

THIS IS HOLLYWOOD?

Theatre Owners of America, convening in Los Angeles this week, found only four theatrical films before the cameras at Hollywood's major studios. No pictures were underway at Metro, Columbia, Paramount, Warners, or Allied Artists, while 20th-Fox was shooting two and Universal and Disney, one each. None of the features was started this month.

Probably only two films will be begun in Hollywood this month by eight major companies. During September last year a total of six films were started. Moreover, at this time last year, a dozen pictures were rolling, eight more than this week.

Fox has been the only studio to keep up with last year, in spite of the strike, having started 16 features this year.

Thus the announcements by the other studios at the strike's end — that production would be accelerated for the remainder of the year, so that 1960 film-making would equal, if not surpass, that of last year — have proven to be only publicity puffs.

The majors, however, have stepped up their overseas production schedules and have imported a substantial number of foreign pictures, many of the latter of inferior quality.

The fact still remains that exhibitors here still need more good English-language features.

**"The Dark at the Top of the Stairs"
with Robert Preston, Dorothy McGuire,
Eve Arden, Angela Lansbury
and Shirley Knight**

(Warner Bros., September; time, 123 min.)

A fine drama which will be aided to some degree by its having enjoyed a 13-month run as a play on Broadway (starting December, 1957), but mostly by the Technicolor version's own strong attributes. The picture should create a great deal of word-of-mouth selling by its patrons, almost all of whom can be expected to be very satisfied. It is the next Radio City Music Hall attraction. The story, packed full of laugh-provoking and tear-jerking scenes, concerns the economic and marital troubles of a melodramatic harness salesman in a small Oklahoma town in the 1920's who loses his job with the advent of the automobile. His family comprises his nagging wife, who overprotects her shy teen-age daughter and even more introverted 10-year-old son. Robert Preston, celebrated recently for his Broadway role in "The Music Man" is very good as the harness salesman, but loses much of the role's potentialities by never dropping his over-theatrical, booming delivery even in scenes requiring tenderness. Dorothy McGuire is wonderful as Preston's wife, while Eve Arden is totally convincing as her seemingly happy-go-lucky sister. Angela Lansbury is great as the widow seeking Preston's love. As the sensitive daughter, newcomer Shirley Knight is very believable, as is Lee Kinsolving as the Jewish cadet. TV fans may want to see Penney Parker, Danny Thomas' video daughter, portray "Flirt." Sexual problems of the married couples are discussed very frankly. Strong protests against anti-Catholicism and anti-Semitism are made. Max Steiner's music often detracts from the visual proceedings. Direction of the two-hour film is well paced; photography is fine:—

In a small Oklahoma town in the early 1920's, harness salesman Robert Preston, his wife, Dorothy McGuire, their shy teen-age daughter, Shirley Knight, and their timid, lonely, 10-year-old son, Robert Eyer, are preparing for the day ahead. Preston, set for a week-long sales trip, is shocked to learn from his employer of 17 years, that the harness agency is bankrupt, and that his job is gone. Meanwhile, Dorothy is buying an evening dress for Shirley to wear on a blind date arranged by her friend, Penney Parker. Shirley declares she's a wallflower, doesn't want the dress, or to go to the country club party. Not telling Dorothy he has lost his job, Preston berates her for buying the dress. Dorothy accuses him of "frisking over the country like a young stallion" and having been seen buying black hose for Angela Lansbury, a widow who runs a beauty shop. Preston says Angela's an old friend, that it was her birthday. He slaps Dorothy, runs off. Shirley, distraught by the argument, runs from the house, is almost knocked down by a car driven by Lee Kinsolving, a cadet from a nearby academy. He buys her a lemon phosphate, walks her home. She tells Dorothy about him, realizes she doesn't even know his name. Preston, drunk, enters Angela's shop, insults two gossiping elderly sisters. Later, he passionately embraces Angela, who would have him as a lover, but the romance goes no further. Preston, away from home four days looking for work, comes back to find Dorothy's outspoken sister, Eve Arden,

and her meek husband, a dentist, are there for dinner. Another argument erupts with Dorothy admitting she can't make love at night after a day filled with money troubles. Shirley's blind date turns out to be Kinsolving. When the children leave for the dance, Eve urges Dorothy to forgive Preston, reveals her husband hasn't made love to her in over three years. Preston decides to sleep alone on a couch downstairs. Going to bed, Dorothy finds her son, whom she has coddled, sitting in the darkness at the top of the stairs, afraid to be alone. At the country club, the hostess discovers Kinsolving kissing Shirley, asks his name. Learning he is Jewish, she tells him the club is restricted. Kinsolving quickly drives Shirley home. The next morning Shirley rushes to the hospital to see Kinsolving, who attempted suicide during the night, when his movie star mother refused to see him in Hollywood. He dies and Shirley is broken up. Meanwhile, Dorothy calls on Angela, learns that Preston has been a faithful, love-starved husband and that he has lost his job. Preston wins a job as a salesman for an oil drilling machinery company. Dorothy regrets her nagging. A bolder Sonny, and his new pal (whom he at first beat up) are sent to the movies so that Preston and Dorothy can be alone. There is nothing more to fear in the dark at the top of the stairs—if somebody is climbing them with you.

Produced by Michael Garrison and directed by Delbert Mann from a screenplay by Harriet Frank, Jr. and Irving Ravetch, based on the play by William Inge.

Adult fare.

**"The Night Fighters" with Robert Mitchum,
Anne Heywood, Dan O'Herlihy, Cyril Cusack
and Richard Harris**

(United Artists, September; time, 85 min.)

A good action drama centering about a hard-drinking, fighting, thinking member of an Irish Republican Army group (allied with the Nazis during World War II) who believes the ends do not always justify the means, and risks his life by publicly defecting from the rebel organization. The filmed-in-Ireland D.R.M.-Raymond Stross-Production has some strong humor, pathos and action sequences, in addition to sufficient suspense. Mitchum, as the loner who defects renders a very able performance. Dan O'Herlihy is outstanding as the group's crippled, sadistic leader. As Mitchum's beautiful and intelligent fiancée, Anne Heywood contributes a fine portrayal. Richard Harris is excellent as a rebel and Cyril Cusack is his usually competent self as a shopkeeper. The supporting cast is first-rate. Direction and photography are fine:—

In 1940, in Ireland, the Irish Republican Army, aided by Germany, is dedicated to expelling Britain from the six northern Protestant counties. Near the town of Duncrana, Joe Lynch, schooled in fighting by the Nazis, drops by parachute to recruit I.R.A. members. He names Dan O'Herlihy, crippled by a club foot, the local leader. Also recruited are Eddie Golden, Richard Harris; two brothers, Jim Neylan and T. R. McKenna; Christopher Rhodes and Wilfred Downing. Robert Mitchum, a quiet man with a dry humor, who is in love with Anne Heywood, is one of the last to join. When he does so, Anne is angry, for she wants him to marry her and live in

England. A British ordinance depot is successfully raided by the group to gain arms. Meanwhile, Cyril Cusack, an old shopkeeper, tells Mitchum that to side with Germany is to be with the greater of two evils. Local police sergeant Geoffrey Golden has tea with Mitchum's father, Harry Brogan; mother, Eileen Crowe; sister, Marianne Benet; and brother, Niall MacGinnis. The sergeant hints he knows Mitchum is with the I.R.A. The I.R.A. group next blows up a hydroelectric plant, timed for the Nazi invasion of England, which, doesn't come off. During the mission, Harris is hit in the leg with shrapnel, Mitchum helps him reach the Free State border and cross into Southern Ireland. Mitchum returns to Duncrana. Harris is captured when he tries to re-cross the border and is sentenced to 10 years. Mitchum finds the I.R.A. won't help Harris escape and that they plan to attack a police barracks which also temporarily houses a woman and her children. O'Herlihy has been granted local autonomy by the I.R.A. and refuses to call off the raid when Mitchum protests the morality of the attack on Irish police who are sheltering a family. Mitchum threatens he will inform the police of the raid, giving no names. Despite a beating, he does this. He is captured by the group and a court martial is planned. Meanwhile, Anne had rejected Mitchum, who came to her only when in trouble. But now, she enlists the aid of Cusack and MacGinnis. Mitchum is saved just in time. He and Anne are driven by a friend to Belfast and a ship that will take them to Liverpool. A crazed O'Herlihy, thinking he sees Mitchum in a trenchcoat riding a bike, empties his gun at the approaching figure, finds he has murdered Mitchum's sister, Marianne, whom he has always loved, by mistake.

Produced by Raymond Stross, it was directed by Tay Garnett from a screenplay by Robert Wright Campbell.

Adults.

"Desire in the Dust" with Raymond Burr, Martha Hyer, Joan Bennett and Ken Scott

(20th Century-Fox, September; time, 102 min.)

A good, suspenseful, grim melodrama, squeezing all the familiar elements from the theme of degradation in a small Southern town: insanity, incest (hinted at), fratricide, and adultery. Raymond Burr, TV's popular Perry Mason, stars. Patrons who like this subject matter and are not sophisticated should enjoy the story about a handsome sharecropper's son who returns from six years on a chain gang to find the girl for whom he took a manslaughter rap is married but willing to resume their affair. Her father, the colonel, to whom she seems overly friendly, aims to be governor and spends his time hushing up unpleasanties. The beauty's grown brother is dominated by the colonel, gently treats his demented mother who believes a little boy of hers, killed via automobile by her daughter when drunk, is still alive, has birthday parties for him at the cemetery. The man from the chain gang sets a trap for the colonel's daughter. It backfires, with her shouting rape, shooting him in the shoulder. A friendly newspaper editor helps see justice triumph, before a sadistic sheriff and his bloodhounds get any closer. Burr is properly mean as the colonel, Martha Hyer is strong as the wicked daughter, Joan Bennett is be-

lievable as the mentally ill mother; Ken Scott shines as the double-crossed lad; Edward Binns is convincing as the editor; Douglas Fowley is very good as Scott's father; and newcomer Anne Helm is pretty and capable as Scott's younger sister. Direction is fine; photography good:—

At the family cemetery of Southern Colonel Raymond Burr, his insane wife, Joan Bennett, holds a birthday party at the grave of her small son, David. Joan refuses to believe David is dead, killed by an auto, the crime for which young Ken Scott, boy friend of her lovely, but vicious daughter, Martha Hyer, has spent six years in a chain gang. Normally Joan is confined to her room with a nurse. Joan's timid son, Jack Ging, a lad in his early twenties, shows her sympathy, as does Martha's new husband, Brett Halsey, a physician. Ironically, it is on David's birthday that Scott returns to town. He is met at the station by local newspaper publisher-editor Edward Binns. After a drink with tough sheriff Kelly Thorsden, who, like most others in town are under the thumb of Burr (who plans to run for governor), Scott returns home to his sharecropper's shack. There he is met by his hard-drinking father, Douglas Fowley; his devoted older sister, Maggie Mahoney; and his younger sister, Anne Helm. Anne believes the gossip she has heard in town about her brother. That same evening, Scott visits Martha at the family's hunting lodge, to resume the affair the two were having at the time of the accident. The next day, Binns tells Scott that Martha is married. Scott, furious, meets her husband when his train arrives, tells him Martha is cheating on him, suggests he drop by the hunting lodge that night. Scott again meets Martha at the lodge. She doesn't realize that her husband sees her willingly kissing Scott. When Martha finally hears Halsey outside, and sees him walking away, she realizes she has been duped, shoots Scott in the shoulder with a gun she has brought with her, calls her father; rips her dress, accuses Scott of raping her. Scott runs away, hides at home. The next morning, the bullet still in him, Scott takes his gun to shoot Martha. However, his family throws the gun down the well, calls editor Binns to the house. Binns, who is sure that Scott went to jail in place of Martha for the boy's murder, calls Martha's doctor-husband to treat Scott. Scott finally tells the true story how a drunken Martha ran over her young brother. Halsey now tells Joan how her son died, burns his toys in the fireplace in front of her, Burr calls the sheriff. Binns stalls the sheriff, while Scott escapes to the hunting lodge, the sheriff's dogs at his heels. Binns arrives, talks the sheriff into letting him into the lodge to help take Scott alive. But Binns calls the colonel by phone. Burr and Martha drive to the lodge. Ging calls the lodge to tell Burr his wife has tried to kill herself. Halsey sets up the same situation as when David was killed, has Ging dart in front of the car as it stops, feign he is killed. Joan begins to realize how her son died. In an argument with the colonel, Ging asserts himself for the first time. Halsey returns to the lodge, tells the sheriff what he already knows—that Scott was innocent of the original crime. Reluctantly, the sheriff releases Scott who returns home with the deed to his father's land.

A Robert L. Lippert production, produced and directed by William F. Claxton from a screenplay based on a novel by Harry Whittington. Adults.

"The Boy Who Stole A Million"
with Maurice Reyna, Virgilio Texera,
Marianne Benet and Harold Kasket
 (Paramount, September; time, 64 min.)

A good family film of supporting feature quality. The action melodrama, filmed in black-and white in Valencia, Spain, revolves around a 12-year-old bank page who "borrows" a million pesetas to redeem his father's taxi from the repair shop. The little bandit, accompanied by his faithful shaggy dog, is the target of a wild hunt by the police, two rival gangs and his father. The story is heartwarming, contains a great deal of suspense, but is weak on the humor side. Maurice Reyna is very believable in the sympathetic title role and Portuguese star Virgilio Texera is competent as the father. Direction is very good; photography, excellent:—

Twelve-year-old Maurice Reyna, whose mother is dead, lives with his devoted father, Virgilio Texera, a taxi driver, in Valencia Spain. Maurice, who works as a page in the local bank, overhears his father arguing with Harold Kasket, a mechanic friend, about the 10,000 peseta bill for fixing the taxi, which had broken down. Kasket refuses to let Texera have the vehicle without payment, and the taxi driver hasn't the money. Seeing the vault unguarded for a moment, Maurice steals one million pesetas, wraps it in an oilcloth holding his lunch, and leaves behind a telltale sandwich. The lad wants to give the money to his father, but cannot find him. Accompanying Maurice is his shaggy dog, Pepe. The bank discovers it has been robbed. The only one missing, Maurice is suspected and a police hunt begins. Warren Mitchell, a chronic alcoholic informs some underworld characters about the theft and the last place the boy was seen. Gang boss Robert Barnete, takes off in search of the boy, as does a rival gang. Maurice returns to his apartment house, overhears his father tell the police that if his boy ever stole anything he would disown him. The youth flees, tries to return the money to the bank, but thugs see him and he runs. A blind beggar guesses who Maurice is, and the boy has all he can do to escape from the cane-swinging man. Kasket returns Texera's taxi to him, joins him in the hunt for Maurice. Accompanying them is Marianne Benet, a pretty barmaid, in love with Texera. Just as the three catch up to Maurice on a jetty, the thugs close in on them. There is a fight and the gang is routed. The money is returned to the bank. The president of the bank, happy to have his money is sympathetic to Maurice, decides that the boy's punishment will be to pay interest on the money for the period it was "borrowed." The interest will be taken out of Maurice's salary at the rate of two pesetas weekly. Father, son, Marianne and Pepe drive home together.

Produced by George H. Brown, it was directed by Charles Crichton. Story and original screenplay were by Niels West-Larsen; scenario by John Eldridge and Charles Crichton.

Family.

5 FROM AIP FROM OCT. 5-DEC. 21

American International Pictures will release five films within the three-month period from October 5 through December 21. The Pictures, are: "The Rough and the Smooth," October 5; "Journey to the

Lost City," in color, Oct. 12; "Konga," in color, November 23; "Reptilicus," December 7; "Goliath and the Dragon," starring Mark Forrest and Broderick Crawford, Dec. 21.

SENSIBLE TRAILER USAGE

(Continued from Front Page)

Allied Emergency Defense Committee has in its bulletin, forcefully pointed out the pitfalls—especially menacing the small town and neighborhood exhibitor—of improper trailer usage.

It should be stressed that the responsibility for what are described as "trashy trailers" is that of the distributors, not National Screen.

Last week we saw what the EDC probably would call a "carny come-on" trailer being used for Paramount's "Under Ten Flags." Although sex plays only a minor role in the picture, the trailer was devoted principally to cheesecake, and the narrator falsely declared that the German raider held a cargo of some 200 women, who might riot at any moment. Anyone familiar with the feature—a very good naval war story—knows that the ship was not a white slaver, as almost is insinuated, but carried male and female war prisoners.

It doesn't take the average patron too long to realize that pictures are not as sensational as the trailer would have had him believe.

The most successful merchants have been those who learned that honesty is the best policy. We wonder how many of today's infrequent movie-goers were fooled once too often by misrepresentation in film advertising. And how many parents, perhaps subconsciously, avoid attending even a familiar picture with their children, for fear of having to sit through a too-sexy trailer.

NATIONAL SCREEN'S COLUMBIA TRAILERS HIGHLY EFFECTIVE

With Columbia entering the theatrical film production-distribution business this month, to service its own releases, National Screen Service, no longer able to utilize live-action scenes from Columbia features, has produced novel, but highly effective, trailers for the film company's forthcoming attractions.

National Screen revealed to the trade press here seven of its trailers for Columbia product.

They proved to be eye-catching, salesworthy, and competitive.

The NSS trailers utilize to fine advantage library and newsreel footage, colored and black-and-white cartoons, entertainment and national prominent personalities.

Extremely effective is the appearance of General Medaris, former rocket missile program head, and rocket-launching clips in the trailer on Columbia's "I Aim at the Stars." Other highpoints are the Nazi newsreel clips in the trailer on "The Enemy General," a colored cartoon motif, with Neopolitan music, for "Fast and Sexy," and excellent impressionistic drawings for the reissue, "The Wild One."

When interspersed with trailers using scenes from other pictures, the new NSS Columbia trailers, should be worthy attention-getters because of their great degree of novelty alone.

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RESERVED PERFORMANCES AND THE ROADSHOW DILEMMA

Warner Bros. will present "Sunrise at Campobello" on a reserved-performance basis "in key theatres across the country during the Thanksgiving holidays," as the "second stage" of its releasing program for the film, following initial roadshow dates in New York, Boston, Los Angeles, San Francisco and Washington, D. C.

The reserved-performance policy guarantees a general admission seat for every patron, without giving him a reserved seat. Each ticket will be good for a single performance and theatres will sell for each performance only as many tickets as there are seats.

The picture runs 143 minutes, exclusive of an intermission which is provided for. Theatres, which will be emptied after each performance, will show "Campobello" from three to five times daily. Contracts will call for the showing of no other films, not even a trailer for the next attraction, it is understood.

The hard-ticket showings in the five cities named, will all occur within one week, starting Sept. 28, when the film will have its world bow at New York's RKO Palace.

The announcement that the reserved performance presentation was devised because of "Campobello's" "extraordinary quality and appeal and to satisfy the maximum public interest the picture is creating through the country," must of course be taken with more than a grain of salt.

What caused Warners to have only five roadshow engagements for "Campobello"? Was it really a desire to satisfy the public's interest—in which case only the first class citizens living in major cities will be satisfied at Thanksgiving. Or was it that Warners was unable to sell the picture about F.D.R. on a roadshow policy in more than five cities? Or did someone figure that more money could be made by not limiting a feature's playdates to a handful of theatres?

Whatever the real reason for the modified hard-ticket policy, Warners is counting heavily upon the prestige given to "Campobello" by the reserved performance policy.

It is a clever move. It may hasten the end of roadshowing by the majors, however.

It cannot be repeated often enough, that when a few motion pictures of poor quality—or of insufficient mass appeal—fail to click on a roadshow basis, the public will become wary of hard-ticket pictures and stop looking upon them as something extraordinary. When this happens, roadshows may become uneconomical for the producer and distributor, and the whole system will be dropped.

But, by that time, however, thousands of the dis-

tributors' small-town theatre customers will have shuttered for want of fresh product.

SEE HOPE THAT SUPREME COURT WILL END PRIOR CENSORSHIP

Officials of Times Film Corp. have expressed hope that the United States Supreme Court will at last rule out all prior censorship of motion pictures when it hands down its ruling in the "Don Juan" case.

"It may well be difficult for the court to duck the issue this time," declared Felix J. Bilgrey, general counsel of Times Film, who will argue the case.

The court is expected to hear the case the week of October 17, and a decision is hoped for by the first of the year.

In a deliberate test case, Times Film refused to submit the picture, "Don Juan," for censorship when it applied for a license to exhibit in Chicago in December, 1957. When the Police Department denied the license, the court fight to get the picture played without pre-censorship began.

Defendants are the City of Chicago, its Mayor, Richard J. Daley, and Police Commissioner, Timothy J. O'Connor.

MANTZKE, ALLIED UNIT HEAD, ASSAILS PRINT SHORTAGE

The film companies have been sharply criticized by Frank Mantzke, North Central Allied president, for the print shortage which is depriving small-town exhibitors of current box-office hits.

In the Allied group's recent bulletin, Mr. Mantzke declared that "the time has now come when exhibitors must have a say about pictures which now are being released."

Citing "Psycho" as an example, Mr. Mantzke wrote:

"Herc is a black-and-white picture for which they (Paramount) could make up at least 100 more prints for 'peanuts' and take advantage of the publicity the picture is now receiving. It then could be booked into the smaller towns and earn thousands of more dollars and help to keep the small-town exhibitor alive.

"No, Paramount won't do that. Can the revenue derived from the comparatively few who are lured from their communities to the big cities possibly compensate the film company for the losses resulting from the local theatres' lessened prestige and the positive manner in which such sales policies date a picture and render it passe in the minds of local theatre-goers."

"The Savage Innocents" with Anthony Quinn and Yoko Tani

(Paramount, October; time, 110 min.)

A fine adventure drama based on a realistic best-selling novel about today's primitive Eskimos in the Far North. The very unusual Technicolor-Technirama feature, almost semi-documentary in style, centers about an Eskimo hunter who accidentally kills a missionary who has insulted him. A poly-national co-production with a great deal of on-the-scene footage, it can be a big ticket-seller if properly merchandised. Art theatre audiences will sit, smile, sob and highly appreciate the feature, while the unsophisticated segments of standard theatre audiences can be expected to at first laugh aloud at the broken English and the unusual Eskimo customs—wife-lending for one—then be silent when the drama begins to become more suspenseful. Leaving an old woman out on the ice to die, another custom; and the birth of a child (a long scene spotlighting the pains endured by the mother) are but two gripping sequences. Anthony Quinn is ideal as the Eskimo hunter and Yoko Tani is excellent as his wife. Direction is outstanding, photography, prizeworthy:—

Eskimo Anthony Quinn is a hunter in his prime. He lacks a wife in a land where food is scarce, daughters are often killed at birth and men outnumber women. A man with a wife must lend her to others not so fortunate. This is the highest mark of hospitality. Quinn feels he needs a wife to sew hides and to chew his hardened boots soft again at the end of a hard day. Marie Yang, an Eskimo woman of the south, arrives with her two beautiful marriageable daughters, Kaida Horiuchi and Yoko Tani. While Quinn is having trouble making up his mind about which of the young women to pick for his wife, another hunter chooses Kaida and is half a day's journey away before Quinn realizes it. Quinn decides he wants Kaida and packs Yoko and her mother on a sled to take to exchange for Kaida. After the exchange is made, Quinn just as quickly changes his mind, and changes wives back again. Now Quinn, Yoko and Marie live together. Quinn meets an Eskimo with a rifle, the first he has seen. Quinn devotes the entire winter catching foxes to exchange at the white man's trading post for a rifle. At the post, where we see "civilized" Eskimos dancing to a juke box, Quinn is told he must bring in more pelts if he wishes bullets for the gun he has earned. Soon, a young missionary visits Quinn and Yoko. The missionary refuses their food and when he will not accept Quinn's offer that he "laugh" with Yoko, Quinn, insulted, beats the man's head against the igloo, accidentally kills him. Quinn starts North with his two women, followed by two State Troopers. The following season Quinn and Yoko leave Yoko's mother, now too old to be useful, out on the ice alone to die. We see a hungry polar bear approach her. It is the custom to leave old people this way to die. Yoko, unaided, gives birth to a son. Soon the Troopers catch up with Quinn. They refuse to let him say goodbye to his wife, head South where certain execution faces Quinn. When, not heeding Quinn's advice, they decide to try to weather a storm, the sled overturns, goes through the ice. One Trooper freezes to death, the other is saved by Quinn, who brings the policeman back to Yoko. Grateful to Quinn, he begs the

Eskimo not to go back to the post with him, but to allow him to say he found Quinn dead. Quinn can't see how he can be punished for avenging an insult. Outside the trading camp, the trooper decides there is only one way to stop Quinn from following him into camp. He insults the Eskimo, hits him, kicks him, spits at his feet, and then runs off. Quinn stares baffled, decides the white men are as bad as he always thought they were. Quinn heads back toward home.

Maleno Malenotti produced, Nicholas Ray directed. Baccio Bandini directed the second unit. Nicholas Ray wrote the screenplay based on the novel, "The Top of the World," by Hans Reusch.

Adults.

"Sunrise at Campobello" with Ralph Bellamy, Greer Garson, Hume Cronyn and Jean Hagen

(Warner Bros., special; time, 143 min.)

Fine. Dore Schary's Technicolor motion picture version of his prize-winning play, which opened on Broadway almost three years ago, is a fine entertainment. The film centers about Franklin D. Roosevelt's fight against polio, covers his home life from the day in August, 1921, on Campobello Island in Canada, when he was struck down by infantile paralysis, to June 26, 1924 when he re-entered public life as Al Smith's nominator at Madison Square Garden, New York. Expertly directed by Vincent J. Donehue, who directed the stage success, the entire cast renders far-above-average performances. Ralph Bellamy recreates his memorable stage portrayal of Roosevelt; Greer Garson delivers an Oscar-worthy performance as Eleanor. As Louis Howe, friend and advisor, Hume Cronyn renders an outstanding characterization, while Ann Shoemaker brilliantly recreates her role of Sara Delano Roosevelt. Word-of-mouth should be very big on this one, which is filled with humor, pathos and suspense. Actual views of Hyde Park and Campobello enhance the story. The color photography is first-rate:—

Franklin D. Roosevelt (Ralph Bellamy), his wife, Eleanor (Greer Garson) and their children—James (Tim Considine), Anna (Zina Bethune), Elliott (Pat Close), Franklin, Jr. (Robin Warga) and John (Tommy Carty)—return from an afternoon of swimming and sailing off Campobello Island (New Brunswick, Can.). Their high spirits are destroyed when Roosevelt is taken ill, an illness later diagnosed as infantile paralysis. Louis Howe (Hume Cronyn), his close friend and advisor, and the matriarchal Sara Delano Roosevelt (Ann Shoemaker) arrive on the island. Sara hates politics, wants her son to lead a squire's life at Hyde Park. Howe believes that Franklin's political future is predestined and that high hopes are now very necessary to speed his recovery. Having recovered the use of all but his legs, Roosevelt is moved to his house in New York City. He learns the loneliness of an invalid, confides to Eleanor that he has learned to crawl so that he could escape in case of fire. Shy Eleanor reluctantly becomes his political eyes and ears, while Roosevelt, to pass the time, tries various business ventures, including a dirigible enterprise and a lobster business. His health continues to improve. One day Sara chides him for wrestling with his sons on the lawn of the Hyde Park

estate. Aiding him to take care of his correspondence is his young secretary, Missy LeHand (Jean Hagen). Later, Roosevelt confesses to Eleanor that his illness has taught him patience and tolerance. He next clashes with Sara, tells her he has no intention of retiring to Hyde Park. He struggles to learn to walk on crutches. Al Smith (Alan Bunce) asks Roosevelt to be his nominator at the 1924 Democratic National Convention. Roosevelt, anxious to re-enter public life, agrees, practices to walk, aided by braces, the ten steps from his seat to the lectern. The day of the convention comes and Roosevelt wins a huge ovation when he walks to the lectern, hands Jimmy the crutches and stands erect, smiling at the throne, a tribute to an inspiring triumph of courage, determination and faith.

Written and produced by Dore Schary and directed by Vincent J. Donehue. Based on Schary's play, as produced by The Theatre Guild and the Author.

Family.

"High Time" with Bing Crosby, Fabian, Tuesday Weld and Nicole Maurey

(20th Century-Fox, September; time, 103 min.)

Good. A pleasant, mildly humorous collegiate tale depicting the adventures of a successful 51-year-old restaurant chain owner—a widower with two grown children—who decides its high time he attended college and enrolls at Pinehurst University, an integrated, co-ed school. The CinemaScope-Color by Deluxe comedy has very good and well-rounded marquee strength in the names of Crosby, Fabian and Tuesday Weld. Bing, looking his real age, ably portrays the middle-aged student, who eventually pairs off with a French teacher, expertly enacted by Nicole Maurey. The songs are nondescript, but the bouncy background music and the clever photographic special effects help turn the otherwise ordinary feature into a worthwhile attraction. One funny sequence has Bing masquerading as a southern belle at a dance as part of his fraternity hazing:—

Despite the protests of his snob son, Angus Duncan, 25, and his snooty daughter, Nina Shipman, 24, Bing Crosby, 51, a widower and owner of a chain of 1,434 restaurants, enters Pinehurst College's freshman class. His three freshmen roommate are a handsome muscle boy, Fabian, an exchange student from India, Patrick Adiarte, and an admiral's son, Richard Beymer. Closely allied with the group are Tuesday Weld, a pretty co-ed, and Yvonne Craig, an upperclass journalism major. The youngsters and Crosby start dancing the cha-cha, are interrupted by Gavin MacLeod, a freshman faculty adviser. School president Kenneth Mac Kenna welcomes the freshman class, warns them of the hard work ahead. In gym, Crosby chins 11 times to prove to basketball coach Dick Crockett, that he shouldn't be excused from doing exercises. To aid the campus barnfire, Crosby pulls a box from under Nicole Maurey's back porch, causing it to collapse. Nicole is the French literature teacher. The two become friends. Unlike his roommates, Crosby is not invited to join a fraternity. Crosby learns that Nicole's husband was killed during World War II. Nicole also tells him that he has passed his freshman final exams.

In the sophomore year, Crosby is pledged by his ex-roommates' fraternity. As part of his hazing, he goes to Judge Carter's fancy ball, dressed as Scarlett O'Hara. His assignment: to dance with the lumbago-ridden, bandaged foot judge. Crosby ends up also dancing with his son and meeting his daughter, both of whom recognize him and are shocked. Nicole loves Crosby. He is non-committal, but persuades her to tutor him in French at his summer home. The "group" starts off their junior year at one of Crosby's restaurants, where Bing has to teach James Lamphier, the manager, a few things about being a waiter and a cook. This semester Tuesday has eyes only for the lad from India, but he explains he's been betrothed since he was six. Crosby's daughter tells the college president that Nicole spent the summer with Crosby. Nicole, rather than see Crosby expelled, resigns. Neither Crosby nor the student body will allow it, and the president says he won't take action until after the final exams. At the end of the senior year, on a hayride, we see that Tuesday and Fabian are in love. Nicole proposes marriage to Crosby, who says he's too old, can no more marry her than fly. As part of his valedictorian speech, Crosby flies (aided by wires) over the heads of the audience. He smiles at his children, and especially at Nicole.

Produced by Charles Brackett, it was directed by Blake Edwards from a screenplay by Tom Waldman and Frank Waldman based on a story by Garson Kanin.

Family.

"Beyond the Time Barrier" with Robert Clarke, Darlene Tompkins, Arianne Arden and Vladimir Sokoloff

(American Int'l, July; time, 75 min.)

Fair, but exploitable. A science-fiction program melodrama concerning a handsome young U.S. supersonic plane tester of 1960 who crashes the "sound barrier," winds up in 2024 A.D., amid a sterile civilization living underground, ruled by a kind man who has a mean lieutenant and a deaf-mute daughter. She is beautiful, telepathic, and the only one of the community not sterile. It seems that since 1971 a cosmic plague caused by too much nuclear testing has ravaged the earth. Best feature of this attraction, produced by its star, is its warning message about nuclear tests. The acting is generally poor; there is no humor—even the ending is quite sad—but the settings are adequate. Producer-star Robert Clarke does a fair characterization as the pilot. Darlene Tompkins is satisfactory as a curvaceous, smiling deaf-mute. Direction is fair; photography, good:—

Robert Clarke, U.S. Air Force research pilot, while flying a hypersonic speed test in new rocket plane X-80, crashes through an unknown space barrier, the Time Barrier, into the world of 2024 A.D. The young major is captured by a people who prove to be the remnants of the earth's civilization who have been forced to live in underground citadels to escape a destructive plague which has ravaged the earth since the year 1971. The people of 2024 take Clarke to be a contemporary enemy, want to put him to death. But a beautiful deaf and dumb young

(Continued on Next Page)

(Continued from Page 155)

princess, Darlene Tompkins, gifted with the power of telepathy, knows he's telling the truth, and saves him, allowing him the run of the place. Darlene is the only local resident who is not sterile. The major and the princess quickly start a romance. Clarke meets three other captives, Stephen Bekassy, John van Dreelen, and Arianne Arden, who also have reached there by breaking the Time Barrier. The three tell him more about the citadel, the plague and his own plight. There are numerous bands of horribly misshapen mutants roaming the earth's surface. The world's population has been wiped out by the cosmic plague, the result of many years of nuclear weapons tests prior to 1971. Every living creature on earth has become sterile or a mutant or a combination of both. Clarke plans to return to 1960, stop the events he now knows will come. As he plans his escape, aided by Darlene, the imprisoned mutants escape from their dungeons. Chaos and massacre follow. After this battle, Clarke finds his way to the surface, to his rocket plane, and back through the Time Barrier to his own time, to tell his officers that they and other world officials can decide the fate of tomorrow's world.

John Miler and Robert L. Madden were executive producers. Robert Clarke, produced, Edgar G. Ulmer directed from an original story and screenplay by Arthur G. Pierce.

Not for young children.

"Why Must I Die?" with Terry Moore, Debra Paget and Bert Freed

(*American Int'l, current; time, 86 min.*)

Poor. This crime melodrama, a Viscount Film-Terry Moore Production, released by American International, is an ugly, badly scripted and amateurishly acted account of a night club vocalist who is tried and executed as a murderess although another woman committed the crime. Pretty Terry Moore is overly melodramatic as the wronged girl, a night club vocalist, who at the film's start acts as a lookout for an attempted robbery by her father, a safe-cracker, and who later is blackmailed into giving information allowing the robbery which leads to the murder of her night club employer. Debra Paget is unconvincing as the vicious female safecracker-murderess. The press-book describes this inferior programmer as "the true story of a girl on Death Row." Direction is poor; photography, adequate:—

Terry Moore, aspiring to become a night club singer, takes time out to act as lookout on a robbery for her father, Fred Sherman, a has-been safecracker, and Lionel Ames, a small-time hood. The safe turns out to be empty, and Terry decides to return to singing. She gradually gets better engagements, finally is signed by the Cockatoo, a better supper club, by owner Phil Harvey, who falls in love with her. Terry's happiness is smashed when Sherman arrives on the scene with a new companion, a vicious female safecracker, Debra Paget. The pair blackmail Terry into helping them rob the Cockatoo. With the watchman drugged, Debra takes over \$10,000 from the safe, kills Harvey with Terry's gun, when he shows up unexpectedly. Although she has had a fight with Harvey over a cigarette girl, Terry is concerned and goes to

the club to warn him when she learns he has gone there. She is too late. The watchman walks in to find her holding the gun, sobbing repeatedly, "I killed him." Terry is tried and found guilty of Harvey's murder, and is sentenced to death via the electric chair. Her lawyer Bert Freed, convinced she is innocent, spurs the police to locate Debra and Ames. When Debra robs a liquor store and shoots a blind news vendor, she is caught and sent to the same prison where Terry awaits death. Adler arranges for Debra to face Terry at a meeting in the prison, but the cold Debra, despite Terry's pleas, denies knowing anything about the Cockatoo robber and the murder. Terry's last appeal is turned down. Meanwhile her father seeks out Ames, in an effort to make him talk to the police. In a struggle, Ames falls off a fire escape to his death. Debra's cellmates realize she is guilty, threaten her life. Finally, crazed, she races through the prison's halls, screaming that she committed the murder, not Terry. Unfortunately, she is minutes late. Terry has been electrocuted. Adler asks who is going to be paid for the state's crime against Terry.

Richard B. Duckett was executive producer. Richard Bernstein produced and Roy Del Ruth directed from a screenplay by George W. Waters and Bernstein, based on an original story by Waters.

Adults.

WESTERN PENNSYLVANIA UNIT REJOINS NATIONAL ALLIED

The board of directors of Allied Motion Picture Theatre Owners of Western Pennsylvania voted unanimously in Pittsburgh last week to accept the invitation of the National Allied board to re-affiliate with the parent organization.

George Stern, president of Western Pennsylvania Allied, and Harry Hendel, board chairman, said the Pennsylvania unit would be represented at the Allied national board meeting in Chicago in November.

Just as this is no time for any theatre in the country not to be a member of a state or regional exhibitors' association, every regional group should, to increase its own strength, be an active member of a national group.

CLIMATES OF THE STATES

If you are considering relocating, it might interest you to know that the U.S. Government Printing Office, Division of Public Documents, Washington 25, D.C., is offering booklets containing "detailed reports on climates of the States." Each of the states is covered in a separate publication, ranging in price from 10 to 20 cents. Address communications to the Superintendent of Documents.

SCHARY SEES PAY-TV COSTLY

Producer Dore Schary, commenting on pay-TV, declared last week that he foresaw television set owners "surrounded by a bunch of little meters costing them five or six bucks a week—too much for most people."

H.R. Quote . . .

"The merchant who prepares to fool his customers begins by fooling himself."—James Cash Penney.

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No. 40

LOEW'S THEATRES WANTS TO MAKE FILMS; ALPHA LISTS FIRST 12

Loew's Theatres has applied to the Department of Justice for approval of the company's entry into film production.

This important news was revealed by Assistant U.S. Attorney General Maurice Silverman at the closing session of the recent TOA convention in Los Angeles.

Mr. Silverman, who did not disclose Loew's plans in detail, stressed the fact that the company must receive the approval of the Federal District Court in New York before it can put its production project into operation. The Assistant Attorney General said that the application for court approval may be submitted some time next month.

Mr. Silverman also revealed that Loew's is considering a non-preemptive status for its own theatres in contracting to play the pictures it may produce.

The Justice Department stands ready to help exhibitors increase the supply of product, provided the methods employed do not run counter to existing Federal consent decree restrictions, Mr. Silverman said.

He also mentioned that a National Theatres application to engage in production some five years ago had been approved on a basis under which all exhibitors would have the same opportunity to contract for the films made, and would have been disapproved if the films were to be sold on a pre-emptive basis. Mr. Silverman said that his department did not discourage the five divorced theatre companies from contributing a total of \$2,000,000 to the American Congress of Exhibitors production fund.

A ceiling on what Loew's theatres might bid for any of the circuit's own pictures, if it were allowed to produce, was foreseen by the Justice Department official.

He declared that if a picture has free competitive access to the market, and if that access is not impeded in any manner, the department could not object to it.

Also announced at the TOA convention were the first 12 pictures to be produced and distributed by the new Pathe Laboratories affiliate, Alpha Pictures. The announcement was accompanied by optimistic messages from William Zeckendorf, realtor, and a member of the board of the America Corp., Pathe Laboratories' parent company, and by Budd Rogers, newly named president and general manager of Alpha.

The dozen pictures scheduled include "Brigante," starring Rossano Brazzi, to be produced by Steve Barclay, with

a top co-star, and "Wife or Mistress?" a second Brazzi starring vehicle. Charles B. Fitzsimmons will produce the first of two Maureen O'Hara films, "The Deadly Companions," from a screenplay by A. S. Fleischman, based on his novel, "Yellow Leg," a Civil War story. Nat Tanchuck and Irving Cummings will produce Jules Verne's "from the Earth to the Moon," and "Morgan's Horse." Stuart Reybolds and Jack Baker will produce "Johnny Coe," a prohibition gangster story by Robert Patterson, with screenplay by Mark Hanna. The same producer team will make "Record Buster," teen-age music film, and "The Face" a horror film. Samuel Bischoff and David Diamond will produce "Something for Nothing" and "The Trek," adventure film. "Doc" Merman will produce "Escape from Andersonville," from a screenplay by Norman Corwin.

The plans of Loew's and Pathe Laboratories are but two recent significant moves in the right direction to end the product shortage.

NEW TEETH FOR THE FOX

In an open letter to Eric Johnston, president of the Association of Motion Picture Producers, Inc., Frank Capra, president of the Directors Guild of America, last week asked Mr. Johnston's cooperation in seeing that motion pictures are presented on TV "as they were created, and not as tortured facsimiles of the advertised film classics."

Mr. Capra, in his letter, which ran as a trade paper ad, called the decimation of pictures by television "defrauding the public."

Pointing out that "comes now the time when modern, post-'48 Motion Pictures will be shown free to the public on national TV networks," Mr. Capra asserted that "the Directors Guild, along with other talent Guilds, considered this build-up of competition against theatrical films as a form of economic hari-kiri for motion pictures, as well as causing ineconomic unemployment for those of us in TV."

"Producing companies argued it was a shot of adrenalin to them," continued the astute Mr. Capra. "The producers' concept prevailed even though some of us still don't dig how the rabbit helps his survival by selling the fox a new set of teeth."

"Having lost on the economic level, we don't want to lose on the artistic level." Mr. Capra went on to ask that the networks be persuaded not to "cut and slash our motion pictures to ribbons."

Mr. Capra makes good sense. We also see the sale of new films to TV as economic hari-kiri. Furthermore, the president of the Directors Guild has reminded exhibition of a wonderful selling point.

"See Hollywood's pictures before TV mutilates them!" should be part of every exhibitor's presentation, along with "See them on the big screen!"

**"Carry On, Nurse" with Kenneth Connors,
Hattie Jacques, Shirley Eaton and
Wilfrid Hyde White**

(Governor, current; time, 88 min.)

A very good, exploitable comedy, presenting an hilarious account of life in a men's ward of a public hospital in England. A top grosser in Britain last year, this well enacted member of the extensive "Carry On . . ." series, is already being well received in this country. Unlike the subtle humor so commonly offered by the British, this wacky hospital tale about nurses and patients is crammed full of sight gags and jokes which will make the puritanical patron blush to his toes. The feature comprises mainly brief sequences, with no main story line. Direction is fine, black-and-white photography, very good:—

The scene is a public ward for men in an English hospital. Some 15 males from all walks of life are patients. These include a newspaper reporter, a boxer, a young physicist, an army colonel, a playboy and an effeminate bachelor. Treating them are a tyrannical matron, Hattie Jacques; an uncommonly beautiful staff nurse, Shirley Eaton; a corpulent, all-thumbs student nurse, Joan Sims; and a Cockney male nurse, Harry Locke, among others. Romance blooms for the journalist, Terence Longdon, who falls for Shirley, and also for physicist Kenneth Williams, who quickly starts a romance with a friend's sister, who visits. Wilfrid Hyde White, the colonel, spends his time betting on the horses. The patients manage to get better amid a series of riotous events. The highest of the highjinks occurs when, after imbibing a good deal of champagne, the patients decide that they are capable of operating on the bunyon of playboy Cyril Chamberlain, who is anxious to get out of the hospital early to go on a trip with his girl friend. One by one the would-be surgeons, Williams, and his aides, are overcome by laughing gas. The nurse they tied up and gagged is released just in time for the nurses to recapture the ward and halt a possible bloody massacre. The patients are nearly all finally discharged before the film's end.

Produced by Peter Rogers, it was directed by Gerald Thomas from an original screenplay by Norman Hudis.

Adults.

**"Key Witness" with Jeffrey Hunter,
Pat Crowley, Dennis Hopper, Susan Harrison
and Johnny Nash**

(M-G-M, October; time, 81 min.)

Fine. A suspenseful crime melodrama concerning a young man, the only one of scores of witnesses to an East Los Angeles murder, who is willing to identify the killer in court. How the "key witness" and his family are intimidated by a juvenile gang is vividly presented. Jeffrey Hunter makes a good responsible citizen in the title role of the Pandro S. Berman production, photographed in CinemaScope and black-and-white. Noteworthy performances are given by Frank Silvera, as a detective; Dennis Hopper as the sadistic killer; and gang members Joby Baker, Susan Harrison, Corey Allen and Johnny Nash. Charles Wolcott's music is a big plus value. There is no

comic relief. Direction and photography are first-rate:—

In East Los Angeles, Jeffrey Hunter steps into a glass phone booth to call his office, sees Dennis Hopper, ruthless leader of a juvenile gang, fatally stab a young man whom he finds dancing with his girl, Susan Harrison. Hunter calls police and finds himself the only one of more than a score of witnesses who will testify. The stabbed Spanish-speaking youth told Hunter the name of his assailant. Policeman Harry Lauter, first at the scene, gets Hunter's name and address. Next, Frank Silvera, a detective of Spanish descent, arrives, takes Hunters to headquarters where he meets Deputy District Attorney Bruce Gordon. Hunter assures Gordon he will testify in court, despite warnings by Silvera and Gordon that he will be intimidated. At a garage hideaway, Hopper and Susan are visited by the three other members of the gang, Corey Allen, trigger-happy Joby Baker and Johnny Nash, a Negro youth who is half-hearted in his enthusiasm for the gang's activities. The trio brings a newspaper, telling that the stabbed youth died and that there is a key witness. Susan then tells Hopper she saw officer Lauter take Hunter's name and address. The gang works out a plan whereby Lauter is lured into a trap. He is knocked unconscious with a lead pipe, and the youths learn Hunter's name and address from the policeman's report book. The intimidation begins. Life for Hunter, his wife, Pat Crowley; and their daughter, Terry Brunham, and son, Dennis Holmes, becomes a nightmare. Near auto accidents, midnight phone calls, threatening notes continue. Hunter, determined to testify, goes to court. Just as he is about to testify, he learns that his wife has been roughed up by Susan in the courthouse hall. He now swears he has never seen Hopper. The defendant is freed. Meanwhile Baker and Nash are at the children's school attempting a kidnapping. When Baker aims his gun at Dennis, Nash hits his wrist, making the bullet hit the child in the leg. Nash, realizing the gang is after him, waits inside Hunter's house. When Hunter arrives, Nash asks him to go with him to detective Silvera. Hunter refuses. The gang arrives and Hunter's courage returns. He and Nash are outfighting the gang as Silvera arrives. Now Silvera has two key witnesses.

Produced by Kathryn and Sidney Michaels, based on the novel by Frank Kane.

Adults.

**"Let No Man Write My Epitaph" with
Burl Ives, Shelley Winters, James Darren,
Jean Seberg, Ricardo Montalban and
Ella Fitzgerald**

(Columbia, October; time, 106 min.)

Fair, with well-known cast. A sordid, downbeat melodrama centering around a B-girl in her late thirties who tries to help her illegitimate son break out of his environment — Chicago's skid row — and become a concert pianist. Shelley Winters, hampered by a poor script, offers a good characterization of the mother who is seduced by a vicious dope pusher, Ricardo Montalban, and winds up a narcotics addict. Aiding Shelley raise her child is a motley group of derelict friends, including an alcoholic ex-judge, ably

played by Burl Ives; a Negro prizefighter-thief, Bernie Hamilton; and vocalist Ella Fitzgerald, a dope addict. Because none of the main characters other than the son display any real intentions of getting out of their rut, it is difficult to sympathize with them, and little suspense is produced. Direction is good, black-and-white photography, adequate:—

Young Michael Davis lives in the seamy South Side of Chicago. His father died in the electric chair. His mother, Shelley Winters, who loves him deeply, is reduced to near-prostitution to care for him. Michael at the age of seven has still not been corrupted by his environment. A group of derelicts decide to play godparents to the lad. These include Walter Burke, a legless newsboy; Jeanne Cooper, Bernie Hamilton, a boxer-thief; Rudy Acosta, a Mexican-American taxi driver; Ella Fitzgerald, a nightclub singer who is addicted to narcotics; and their leader, the Judge, Burl Ives, an elegant, whiskey-soaked ex-jurist, secretly in love with Shelley. When Shelley Winters' son is 17, James Darren, he shows evidence of becoming a fine pianist. Taunted by some toughs about his mother, James goes to meet them; is beaten up and finds himself in night court with the others, when the police arrive. Ives tries to defend him, but collapses from drink. Darren's fine is paid by Ricardo Montalban, who runs a florist shop, which is a front for a bookmaking parlor, which, in turn, is a front for his dope-pushing activities. Montalban refuses to be repaid by Shelley, instead he starts an affair with her, although he is married. One of his goals: making her a dope addict. He succeeds at this. Meanwhile, Darren has fallen in love with Jean Seberg, daughter of Philip Ober, a rich, liberal sociologist-lawyer, whom he meets through the Judge. Ober arranges for Darren to be auditioned for a scholarship. Learning what Montalban has done to his mother, he goes to kill him, taking a gun from Burke. Montalban disarms the youth, plans to hook him on dope. Ives, Shelley and Acosta come to his rescue, before Montalban has narcotics injected into Darren. Ives, fatally wounded by Montalban, strangles the vicious dope-pusher, before dying. Shelley plans to visit a government hospital to be cured of drug addiction and Jean and Darren plan marriage.

Produced by Boris D. Kaplan and directed by Philip Leacock from a screenplay by Robert Presnell, Jr., based on the novel by Willard Motley. Adults.

**"Ten Who Dared" with Brian Keith,
John Beal and James Drury**

(Buena Vista, November; time 92 min.)

A good outdoor adventure programmer. Walt Disney returns to Americana, presenting a dramatization of the first conquest of the Colorado River through the Grand Canyon by Major Wesley Powell and nine companions in 1869. Photographed in Technicolor entirely on location, the film duplicates the Major's three-and-a-half month adventurous voyage — via small rowboats — from Green River, Wyoming, to the mouth of the Rio Virgen on the Arizona border. Various anecdotes, some humorous, most suspenseful, comprise the picture — the running of rapids; a touching scene involving a dog; a fight between two men unaware of their approaching a treacherous spot in the river; a feud between the Major's brother and

a Southerner, suspicions of the Major's secret gold-prospecting. Brian Keith gives a powerful characterization of a hardened rattlesnake-teasing astrologist-adventurer, while John Beal is competent as Major Powell. The supporting cast is satisfactory. The unbelievably magnificent color views of the Grand Canyon National Park and the "you are there" true story aspect are important assets to this one, which should appeal particularly to men. There is no romantic interest:—

On May 24, 1869, a one-armed former Union Army major named John Wesley Powell (John Beal) and nine companions embark from Green River, Wyoming, in four rowboats. Their goal: to explore a thousand unmapped, canyon-scarred miles of the feared Colorado River. The motley group comprises the major's brother, Walter (James Drury), embittered from his imprisonment in Southern prison camps during the Civil War; superstitious Bill Dunn (Brian Keith), journalist Oramel Howland (R. G. Armstrong), ex-soldier George Bradley (Ben Johnson), drifter Billy Hawkins (L. Q. Jones), chief boatsman Jack Sumner (Dan Sheridan), footloose Andy Hall (David Stollery), adventurous Seneca Howland (Stan Jones) and cheeful Frank Goodman (David Frankham.) Tension marks the first days. Hawkins, driven to drunkenness by Goodman, starts a fight that costs a boat. Goodman quits the expedition. Next, a feud between Walter Powell and George Bradley, a former Southern soldier, blazes into fisticuffs. Rations grow short and discontent prevails, but the Major pushes on. During a stop for fresh game, Walter Powell tries to kill Bradley. But Bradley outwits the Major's brother, beats him to the draw, and then allows him to live. This brings the embittered Powell back to his senses, and the two thereafter are good friends. For a while all goes well, the magnificence of the Grand Canyon impressing everyone. Next, the Major is accused of secretly gold-prospecting. It turns out that he is only collecting fossils. Food is scarce. Dunn, who teases rattlesnakes, is finally bitten in the leg by one, but is nursed back to health. Next, the Major has to be rescued from a cliff. The men reach a point above vicious-looking whitewater rapids. Dunn wants to complete the trip by land. The others agree. But when the Major jumps into a boat and starts out by himself, all but three of the others join him. The Major had told them that the water route was quickest and that they could die of thirst via the land route. Dunn and the two Howlands set out on foot for St. George. A roving band of Ute Indians surround the trio, but Dunn is able to convince them that they did not kidnap a squaw. The Indians let them go. Meanwhile the Major guides his men to the quiet currents below the Grand Canyon. The men are honored by Congress for their successful expedition — one of the last great conquests of the West. The trio, who went overland, it is later learned, met death at the hands of Indians on the warpath.

James Algar was associate producer of the Walt Disney Production which was directed by William Beaudine from a screenplay by Lawrence Edward Watkin, based on the Journal of Major John Wesley Powell.

Family.

**"Where the Hot Wind Blows" with
Gina Lollobrigida, Pierre Brasseur,
Marcello Mastroianni, Melina Mercouri and
Yves Montand**

(M-G-M, November; time, 120 min.)

Good, and extremely exploitable. This Embassy Picture, released through Metro, will appeal to art house patrons as well as audiences in other theatres playing features with adult themes. Director of this French-Italian production, Jules Dassin, wrote the torrid screenplay from Roger Vailland's powerful novel "La Loi" ("The Law"), which won Frances Prix Concourt in 1957. Dassin has kept the harsh sensuous atmosphere of the fishing village described by Vailland. The plot follows the adventures of a young voluptuous, vivacious servant girl of a rich landowner who suffers beatings by her mother and sisters, and is chased by most of the men in town, including her brother-in-law. The girl wants to escape her poverty and marry a young agricultural engineer. Gina Lollobrigida is certainly sufficiently sexy as the sought after young woman, while Yves Montand excels as the village's gangster boss. Lip synchronization of the dubbing process is excellent. The Jimmy McHugh-Buddy Kaye title tune, sung over the main titles by the Ames Brothers, should be an important asset in the usually exceptional Joe Levine promotion. Direction is fine; black-and-white photography, very good:—

The citizens of Porto Manocore, a Sicilian fishing village, are dominated by poverty, local officials, and above all, by Yves Montand, a racketeer. The only one not ruled by Montand is Pierre Brasseur, the old lord of the village, who owns most of the land and hands out nearly all of the work to the people. Brasseur's curvacious servant girl, Gina Lollobrigida, is the old man's favorite. In addition to many of the male villagers, Gina's brother-in-law, Paolo Stoppa, is also after her. Gina only has eyes for Marcello Mastroianni, the young agricultural engineer, who hails from a northern city. Montand's teen-age son, Raf Mattioli, is in love with Melina Mercouri, the tall, blond wife of the local judge. At night, the sadistic Montand and several other men play the forbidden game of The Law, which permits one man to have absolute control over the others for a short period of time. Gina, to acquire a dowry to win over the engineer steals a large sum of money from a Swiss tourist. While hiding out in a country hut, she is discovered by Montand, who tries to rape her. Gina adds a second scar to his face, using his own knife. She then slips the Swiss tourist's empty wallet into Brigante's pocket, so that he will be accused of the theft. In the morning Gina is called back to the mansion where Brasseur is dying. Brasseur persuades Gina to return the stolen money, in turn bequeaths her his estate. Montand, meanwhile, has been caught with the missing wallet. Brasseur clears Gina of the theft. Next, Montand, learning his son is running off with the judge's wife, publicly embarrasses the boy, accusing him of being a gigolo. Later, when Montand takes the judge's wife to his room, she leaps from the window. Montand's grip on the town is loosened by this. Gina and Mastroianni set out for a new life together.

Produced for The Group of Four (Paris) and GE. S.I. Cinematografica Titanus S.P.A. (Rome). Jacques Bar produced, Jules Dassin directed from his own screenplay based on the novel, "La Loi," by Roger Vailland. Dialogue by Francoise Giroud.
Adults.

**"Freckles" with Martin West,
Carol Christensen, Jack Lambert
and Steven Peck**

(20th Century-Fox, October; time, 84 min.)

Good. This wholesome programmer, an API production filmed in San Bernardino National Park in CinemaScope and Color by DeLuxe, brings to the screen Gene Stratton-Porter's classic novel "Freckles," the story of a courageous one-handed, poor city youth who goes to work in a forest as a timber guard. Martin West, making his film debut in the title role, gives a convincing portrayal. Carol Christensen, another newcomer, a product of 20th-Fox's talent school, ably plays the sweet, pretty rich girl, with whom West falls in love. Steven Peck is outstanding as the leader of the timber thieves. Teen-agers should particularly go for this attraction, which offers sufficient suspense, romantic interest, and some fine hand-to-hand and rifle fighting. Direction is very good; color photography likewise:—

Martin West, the husky, freckled, red-headed 20-year-old orphan who asks Roy Barcroft for a job in his lumber company, is given one, but reluctantly. West not only is inexperienced, but he is handicapped, missing his left hand. West's task is to guard the Limberlost, a 2,000-acre timber lease in an isolated area, from lumber thieves. He lives alone in a cabin, with a horse and a rifle for company. While on patrol, West encounters Lorna Thayer, a New York magazine editor, a salty spinster in her mid-forties whose hobby is nature photography. He also meets and becomes friends with her pretty niece, Carol Christensen. One of Barcroft's lumberjacks, Ken Curtis, who is secretly working for Steven Peck, gentleman outlaw and leader of a timber-robbering gang, tries to bribe West to let some lumber be stolen. West refuses and a terrific fight ensues, with Barcroft secretly looking on. Barcroft likes the way the one-handed lad handles himself and the interest he shows in forestry. Later, Peck meet West and threatens him. West believes Carol has only been enjoying a "summer romance" when she tells him she has to leave for New York and college. He visits her father, whom he finds to be a rich lawyer. Next, West discovers Peck and his gang taking timber, but by the time the youth returns with help, the thieves have gone. Soon, West again sees Peck taking trees. This time, Carol rides for help and a rifle fight ensues. West and Peck shoot each other. When Peck runs off, West follows, only to drop unconscious from loss of blood. West is found by Barcroft's men who have subdued the timber thieves. The young timber guard's romance is patched up. Later Peck is found dead by his campfire.

It was produced by Harry Spalding and directed by Andrew V. McLaglen from a screenplay based on the novel, "Freckles," by Gene Stratton-Porter.

Family.

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SATURDAY, OCTOBER 8, 1960

No. 41

PREMINGER'S PLAN FOR "HALF-WAY IMPORTANT" EXHIBITORS

Producer-director Otto Preminger this week urged that the distribution companies close all of their branch offices and sell only from New York, preferable at quarterly "film auctions."

Calling the present system archaic, Mr. Preminger asserted that his plan to "reform distribution" would reduce distribution costs — not fees, by at least 75 per cent and increase earnings for producers, distributors and exhibitors.

"Most pictures are almost completely sold from New York, anyway. You can dial every theatre in the country from a New York telephone," pointed out Mr. Preminger. "Don't you think," he asked, "that every half-way important exhibitor would be willing to come to New York to see pictures? Say, three or four times a year, for the important pictures of each company. The president and board chairman could greet their customers, wine and dine them, and show them pictures under the best circumstances. It would create competition — like at an auction of paintings."

As a follow-up, a salesman could be sent to each territory four times a year, he noted.

Mr. Preminger thought centralized selling would help theatres by inducing them to compete for "successful" pictures, and then vigorously selling them to the public. He predicted the reform he is now seeking will eventually come to pass.

We lose interest in this call for reformation when Mr. Preminger starts talking about "half-way important" exhibitors. We wonder about his feelings and plans for the ones who are below his rank of half-way important—the quarter-ways and the no-ways important.

In our book, every exhibitor is important.

All the small exhibitor asks for its sufficient, fresh product of good quality at reasonable terms which will allow him to stay in business. If Mr. Preminger's system calls for and makes possible the proper servicing of all theatres, we're all for it.

NORTH CENTRAL ALLIED ASSAILS TREND OF SORDID FILM THEMES

North Central Allied, comprising mainly small-town exhibitors, is protesting to Hollywood against what it deems "undue emphasis on sex to the point of licentiousness in increasing amounts" in so many pictures. The Allied unit wants the producers to tone down this "trend."

President Frank Mantzke asserts that for many of his area's small-town theatre operators, the present

product shortage is worsened by "the stage having been reached when many of the available pictures are unsuitable for the small towns because of the sordid sequences in them."

Many patrons are blaming the exhibitors for this type of picture, are shunning the theatres, and are turning to TV for more acceptable entertainment, according to Mr. Mantzke.

If Hollywood wishes to keep the small-town theatre alive — which Mr. Mantzke thinks is doubtful — it will have to turn over a new leaf as far as daring sex emphasis in pictures is concerned, the exhibitor leader stresses.

In the long run, Hollywood will be out of luck if the small-town situations close, Mr. Mantzke figures, despite the fact that most of these films with daring sex emphasis are doing big business in the large cities.

The North Central Allied president has pinpointed a growing national problem, another case of indifference to the small customer.

MECHANICAL CASHIER CHANGES BILLS, COINS; SELLS TICKETS

Motion picture theatres now can sell admission tickets by vending machine, according to Universal Controls, Inc., of Baltimore, which has unveiled its Vendaticket machine.

M. Mac Schwebel, company president, announced that the machine, made by Universal's General Register Corp., combines the functions of an electronic currency identifier, automatic ticket issuer, and electro-mechanical change maker.

Universal expects to sell its machine to other businesses using tickets, which will promote patrons' acceptance of the idea of trusting a machine to change paper currency.

Globe Ticket Co., printer of most of the tickets used in the Los Angeles area, has a coin-operated ticket machine being used in about 10 bowling alleys, reportedly sells various models of the machine from \$264 to \$1,080.

Exhibitors should always consider new cost-cutting services. A mechanical cashier which could operate smoothly could prove a boon to many theatres.

PLAN FOR NATIONAL DRIVE-IN GROUP REJECTED BY TOA

A proposal by the Texas Drive-In Theatre Owners Association that Theatre Owners of America sponsor a new national drive-in theatre owners association, with the Texas organization as its nucleus, was vetoed by TOA officials at meetings held in conjunction with TOA's recent convention.

"The Magnificent Seven" with Yul Brynner, Eli Wallach, Steve McQueen and Horst Buchholz

(United Artists, October; time, 126 min.)

Excellent. A superb Western, well acted and crammed full of action, human interest, pathos, suspense, plus some romance and humor. It is the saga of seven professional gunman hired for \$20 each at the U.S.-Mexican border to end the pillaging by outlaws of a small farm village south of the border. The Mirisch-Alpha Production, lensed on location in Mexico in Panavision, with color by DeLuxe, stars Yul Brynner in his first Western. Brynner is believable as the philosophical, hardened gunslinger whose job it is to recruit and lead the other of the "Seven." Eli Wallach is powerful as the vicious Mexican outlaw leader. It is young Horst Buchholz who stands out as an inexperienced farm youth who joins Brynner. The remainder of the "Seven" render notable performances. UA is expected to back this one with first-class regional promotional drives. Direction is prizeworthy; photography, fine:—

Gunslinger Yul Brynner makes it possible for a Mexican to be buried in a Potter's Field, heretofore reserved only for white men in a U.S. border town. When Eli Wallach and his bandit gang rob the poor Mexican farm village of Ixcatlan, as they have done for many years, only one farmer dares to lift a machete against the marauders. He is killed, but his death makes the villagers decide that something finally has to be done. They seek the advice of Vladimir Sokoloff, a very old man living outside the village. He advises them to buy guns at the border. A delegation led by Jorge Martinez de Hoyos, a farmer, learns that gunfighters are cheaper to buy than guns, and the group returns to Ixcatlan with seven gunslingers: Brynner, a veteran fighter; Steve McQueen, slow-talking and fast-shooting; Charles Bronson, powerful survivor of the Travis County War; Robert Vaughn, fancy-dressed gunhand with a big reputation; Brad Dexter, a happy-go-lucky fortune seeker; James Coburn, a perfectionist, and Horst Buchholz, a young, inexperienced Mexican stranger who tags along, becomes a part of "The Magnificent Seven." Brynner trains the villagers to fight effectively with guns. A bond of friendship is formed between the farmers and the seven gunmen. When Wallach and his gang finally arrive, they ride into a trap. Wallach is startled to find resistance. His offer to split the loot with the seven is turned down. Shooting begins, and Wallach is lucky to escape the trap, losing about a dozen men. Brynner knows they will return, leads his men to their camp to set loose the gang's horses. But the crafty Wallach has meanwhile taken over the village, aided by one of the farmers. Many of the villagers had lost heart. Brynner rides back into a trap. Wallach cynically spares their lives, warns them not to return to Mexico, has them escorted out of town where their side arms are returned to them. As the bandits prepare to destroy the village, Brynner and his men elect to go back and fight Wallach. They take Wallach by surprise. A bloody battle is held before Brynner wins, aided by the bravest of the farmers. Wallach is killed. Dead of The Seven are: Dexter, who was hoping for treasure, which he insists is the real reason for Brynner's taking the job

for \$20; James Coburn; Vaughn and Bronson. Brynner and McQueen leave the farmers, "the only ones who have won." Young Buchholz, who has found a girl, Rosenda Monteros, decides the last minute to stay in the village and return to farming.

Produced and directed by John Sturges from a screenplay by William Roberts.

Family.

"Girl of the Night" with Anne Francis, Lloyd Nolan, Kay Medford and John Kerr

(Warner Bros., October; time, 93 min.)

Very good. An unusually frank case history of a "call girl," skillfully portrayed by Anne Francis. The unhappy life of a prostitute is dramatized via flashbacks and scenes in a psychoanalyst's office. All sequences are suspenseful. There is no comic relief to this grim, absorbing tale which, although it will attract thrillseekers, attempts to tell its powerful message without over-sensationalism. John Kerr is properly mean and psychotic as the parasitical procurer who deludes a 24-year-old call girl. Lloyd Nolan makes a fine, understanding psychoanalyst. Kay Medford is outstanding as the philosophical madam. Direction is crisp; black-and-white cinematography, excellent:—

It is late in the evening on New York's elegant East Side. Seeing that his passenger, a well-dressed, pretty blonde of about 25, is very ill, a cab driver takes her to a doctor's office. He doesn't know that the girl, 24-year-old Anne Francis, is a "call girl," or that the physician from whom he sought help is a psychoanalyst, Lloyd Nolan, who persuades the girl, beaten by a "client," to see him the next day. We learn that Anne lives in the swank apartment house where Nolan has his office. That she is in love with and supports her good-looking, flashy boy friend, John Kerr, a procurer, who promises marriage as soon as they can save some money. Kerr is trying to get Anne associated with Kay Medford, a very successful madam. In a flashback, we see how Anne goes to meet "customer" Lauren Gilbert, who appears to be a distinguished gentleman, but who beats her with a cane after a few drinks. Kerr meets fun-loving Eileen Fulton, takes her to his apartment. The two are seen together by Anne, who now is determined to try analysis with Nolan. Anne is paired with Eileen on a date with two young businessmen, who do not realize the girls are prostitutes. One of them, Arthur Storch, repulsed by Eileen, learns their identity. He threatens to expose her when he learns she comes from a prominent family. Panic-stricken, Eileen leaps from a window to her death. Anne is now determined to leave the "business," takes Nolan's advice and gets a job as a file clerk. Later, she takes art lessons at night. She spends a delightful day in the city with her art instructor, James Broderick. When he tries to kiss her, she runs away. Nolan tells her that she feels that sex is dirty. Unconvinced, she sees Kerr again, who promises marriage. When he suggests she first see a few "clients" before getting married, Anne realizes he is stalling and leaves him for good, confident that she is on the road to a normal and healthy life.

A Vanguard Production, produced by Max J. Rosenberg. Roberta Hodes was associated producer

and Joseph Cates directed from a screenplay by Ted Berkman and Raphael Blau, from the psychoanalytical study, "The Call Girl," by Dr. Harold Greenwald. Adults.

**"September Storm" with Joanne Dru,
Mark Stevens, Robert Strauss
and Asher Dann**

(20th Century-Fox, October; time, 99 min.)

Fair. A routine action melodrama about a quartet of sunken-gold-treasure hunters — three men and a pretty adventuress. What makes this trite tale a bit more palatable is the presence of 3-D, Color by DeLuxe, and CinemaScope. The 3-D process, not taken full advantage of by the scenarist and director, requires the simultaneous use of two projectors, thus necessitating an intermission. Joanne Dru is competent as the beauty chased by a trio of males: newcomer Asher Dann, Mark Stevens and Robert Strauss. The underwater scenes are strong, and the storm sequence is realistic. Some fine views of Majorca are offered. Otherwise little suspense is present, less humor. Direction is adequate:—

Seaman Mark Stevens has adventure-seeking Joanne Dru persuade a handsome young yacht-keeper, Asher Dann, to borrow his boss' big boat and join them on a hunt for a fortune in gold coins, the whereabouts of which are known to Stevens and his boorish sidekick, Robert Strauss. When a storm comes up, Dann wants to head for home, but Stevens threatens to tell Joanne that the young man is not the wealthy gentleman he pretends to be, but only a poor boy who looks after yachts in the harbor. The sunken gold-carrying vessel is finally located and coins are sent up by the skin-diving men by the bucketful. Strauss, who has been leering at Joanne the entire trip, is also over-anxious about receiving his share of the loot. Furthermore, he resents having to be the crew's cook. As Stevens and Dann are on the ocean bottom working from a small boat, Strauss sneaks aboard the yacht, tells Joanne he is taking the gold and her away. When the other two men arrive, just in time, Strauss threatens Stevens with a harpoon gun, but is shot in the back by one held by Dann. The group returns to port, only to have their treasure absconded for not declaring it to customs and sharing it with the Spanish government. Joanne by now has lost interest in young Dann and has eyes only for Stevens.

Produced by Edward L. Alperson, directed by Byron Haskin from a screenplay by W. R. Burnett, based on a story by Steve Fisher.

Family.

**"Squad Car" with Vici Raaf, Paul Bryar
and Don Marlowe**

(20th Century-Fox, September; time, 60 min.)

Very poor. A hackneyed crime melodrama revolving about the investigation of an airplane mechanic's murder, which leads to the uncovering of a counterfeiting ring. The amateurish acting prevents the development of suspense. Involved are a minor Treasury Department employee (who substitutes bogus bills for good ones he's supposed to destroy); a pilot

who fumigates crops, a swimming instructress and a big, blond vocalist. Paul Bryar, who plays a Phoenix police detective, gives the only credible performance. An attempt to give the film a "true story" effect by the utilization of a narrator, makes this programmer even more ridiculous. Direction is unsatisfactory; photography, good:—

Dell Taylor, a mechanics for Don Marlowe's Aerial Pest Control firm, is machine-gunned at an airfield Marlowe leases. Phoenix police detective Paul Bryar questions Marlowe who denies knowledge of the murder or the victim's after-working hours life. At a Phoenix nightclub, voluptuous singer Vici Raaf tells her manager she's not in the mood to have a drink with a wealthy customer, Manfred Stahl. Meanwhile, Marlowe's girl, Lyn Moore, a swim instructor at an Arizona resort, also denies knowledge of the murder victims. She is nervous, however. We learn she is being used as a middleman in Marlowe's smuggling of counterfeit money into the U.S. over the Mexican border by plane. Later, Vici finds a bundle of counterfeit bills in the late Taylor's rooms, escapes as police arrive. We learn that Stahl is the fake money ring's boss, a minor Treasury official whose role is burning old money. He has been substituting counterfeit bills for the good money, which he pockets somehow. Marlowe wants to quit, but Stahl won't let him. Vici shakes down Marlowe for a cut of the counterfeit business. We learn that Taylor had taken fake money from the shipments and was killed when discovered. He had been spending money on Vici. Stahl shoots at Vici in the nightclub, but misses. He escapes. Vici demands that Marlowe make one last flight for money. He agrees when she holds Lyn as a hostage. Stahl is at Marlowe's ranch to get the money shipment. He offers Vici a deal, if she will go with him. She shoots Lyn, who is able to call the police. Marlowe stops Stahl's speeding car by blinding him with the chemical fog from his airplane's duster. Stahl is killed, Vici dies, and Lyn, who suffered only a shoulder wound, plans a future life with Marlowe — when he gets out.

Produced and directed by Ed Leftwich. Story and screenplay by E. M. Parsons and Scott Flohr.

Adults.

**"Seven Ways From Sundown" with
Audie Murphy, Barry Sullivan,
Venetia Stevenson and John McIntire**
(Univ. Int'l, September; time, 86 min.)

A fine Western of top-of-the-program quality. Filmed in Eastman Color, this gripping tale depicts the hunting down and bringing to justice of a personable famed outlaw by a rookie Texas Ranger named Seven Ways From Sundown Jones. Audie Murphy gives a highly convincing portrayal of the young but clever lawman who has to overcome his prisoner, Indians and a band of killers to achieve his goal. Barry Sullivan is excellent as the seemingly good badman. When Murphy's girl is wounded by one of Sullivan's stray bullets, the Ranger realizes there can be no such thing as a nice murderer. Direction is first-rate; color photography fine:—

Audie Murphy, reports for his new job with the Texas Rangers, is immediately given the toughest

(Continued on back page)

(Continued from Page 163)

assignment by his lieutenant, Ken Tobey: to find notorious killer, Barry Sullivan. Before starting his search, Murphy meets lovely young Venetia Steevenson, promises her he will return safely. Later, on the trail with a sergeant, John McIntire, Murphy learns the legend of Sullivan, of his infamous escapades and great charm. Many think good of him despite his evil ways. McIntire is killed by Sullivan's ambush. Murphy continues to trail the killer alone, eventually wounds and captures him. The young Ranger finds himself liking the personable Sullivan, whom he learns was once saved from being scalped by Indians by McIntire. Sullivan fails in several attempts to kill Murphy, who proves to be his equal. Both men learn to respect each other. Sullivan boasts he will never be hanged. Riding back to Ranger headquarters, with Sullivan's hands tied, the two men are attacked by Indians, but outfight them. Later, a group of rival outlaws, out to get Sullivan, are also repulsed. Sullivan asks Murphy to become his partner in crime, but the Ranger, making \$26 a month, refuses. Tobey, the lieutenant, is afraid that Sullivan will make known that Tobey once fled a gunfight, allowed one of Murphy's older brothers to die. Tobey leaves Sullivan out of his cell, tells him he can go. Sullivan has a gun concealed and kills Tobey, then accidentally wounds Venetia during a gunbattle in the street. Murphy, first realizing that Sullivan, despite his charm, is a ruthless killer, regrettably forces Murphy to fight. Beating Murphy to the draw, Sullivan hesitates before firing, is killed by the young Ranger.

Produced by Gordon Kay and directed by Harry Keller from the screenplay by Clair Huffaker, based on his novel.

Family.

**"Spartacus" with Kirk Douglas,
Laurence Olivier, Jean Simmons,
Charles Laughton, Peter Ustinov, John Gavin
and Tony Curtis**

(Universal-Int'l, special; time, 189 min.)

Very good. A thinking man's star-studded spectacle. Packed with sex, swordplay, slavery and sneaky statesmen, this three hour-nine minutes-long Bryna Production about a gladiator who led a rebellion against Rome in 73 B.C. should appeal to both class and unsophisticated audiences. Filmed mainly in the U.S., partly in Spain, in Super Technirama 70 and Technicolor, it is touted as the costliest picture ever made in Hollywood (\$12 million). Stanley Kubrick's direction is superb, Dalton Trumbo's screenplay based on the Howard Fast novel, expert. Kirk Douglas is properly inspiring in the title role. Laurence Olivier is excellent as a rich, scheming statesman whose behavior can be interpreted as homosexual; Jean Simmons is very sympathetic as the slave girl whom Spartacus marries; Charles Laughton is a charming, but hard-dealing politico as Gracchus; Peter Ustinov adds whimsy as head of a gladiator school; John Gavin is competent as Julius Caesar and Tony Curtis is believable as a poem-reader turned gladiator. Others of a great cast rendering top-notch portrayals include

Woody Strode, Herbert Lom, John Ireland and Nina Foch. Russell Metty's photography is prizeworthy. On the debit side of this hard-ticket releases is an excess of gore and violence; no comic relief for the first hour; a depressing story despite its theme; too much dialogue; over-similarity of character names (Crassus, Crixus, Gracchus, Glabrus); and several periods of insufficient suspense:—

Spartacus (Kirk Douglas) a proud Thracian slave, left to starve to death after crippling a guard by biting his leg, is rescued by Peter Ustinov, wealthy head of the gladiator school at Capua, who buys him. Later, General Marcus Licinius Crassus (Laurence Olivier) a wealthy and powerful aristocrat, while passing through Capua pays Ustinov to conduct a fight to death between some gladiators, who are selected by the women of the party, one of them being Nina Foch. An Ethiopian, Woody Strode, is matched against Spartacus. Strode refuses to kill his friend, turns instead on the spectators. Crassus finished him off with a knife in the neck. A slave, Jean Simmons, falls in love with Spartacus. Soon, he leads a gladiator revolt, frees slaves everywhere and marches to the south toward freedom. Jean, sold to Crassus, runs away from Ustinov and is found by Spartacus. The two vow never to separate. Spartacus' growing might causes a crisis in the Roman senate. Lentulus Gracchus (Charles Laughton), a Roman political leader, opposes Crassus for control of the empire. Gracchus' strength, as a plebeian, lies in controlling the mob which Crassus abhors. While Crassus is away, Gracchus proposes to the Senate that Glabrus (John Dall), a commander of the Roman garrison, be sent against Spartacus. Crassus knows this means defeat for Glabrus and orders the youthful commander to leave Rome silently with his troops. Meanwhile, Crassus' own body slave, Tony Curtis, with whom it is indicated he seeks a homosexual affair, escapes to join Spartacus. Spartacus crushes Glabrus' legion, sends the young officer back to Rome to tell that Spartacus asks only freedom for himself and his followers. Spartacus has bribed some pirates who own ships to carry his army from the mainland. But Roman bribes are greater. On the eve of freedom, the ships are unavailable to Spartacus. Meanwhile two Roman forces have landed on each side of Spartacus to cut him off. Crassus commands a third army attacking from the north. Spartacus' men put up a strong fight, but are defeated. Six thousand of his soldiers refuse to identify him. All are crucified except Spartacus and Curtis, who has become Spartacus' friend and lieutenant. Crassus, aware who Spartacus is, orders that he and Curtis fight to the death. Knowing that the loser will be crucified, Spartacus slays Curtis. Crassus, meanwhile, has captured Jean and her newborn infant and wants her to be his wife. But Gracchus has her kidnapped by Ustinov and gives them both papers to escape, making Jean a free woman, before he, exiled, commits suicide. While fleeing, Jean passes the dying, crucified Spartacus, shows him their child. Then she continues on her way to freedom.

Kirk Douglas was executive producer, Edward Lewis, producer. Stanley Kubrick directed from Dalton Trumbo's screenplay based on the novel by Howard Fast.

Not for young children.

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NAT'L ALLIED READIES CONVENTION; TO ACT ON PRODUCT SHORTAGE

The national attendance committee for the 1960 convention of Allied States Association of Motion Picture Exhibitors, to be held in Chicago at the Conrad Hilton Hotel, Nov. 6 through 9, has been appointed by Jack Kirsch, president of Allied Theatres of Illinois and general chairman of this year's meeting.

The attendance committee members, whose task it is to obtain a maximum representation of members from their respective areas to attend the convention, to be held in conjunction with the National Association of Concessionaires trade show, are:

Gulf States: Abe Berenson, F. G. Prat, Jr.; Indiana: S. J. Gregory, Marc J. Wolf; Illinois: Sam C. Meyers, Arthur Schoenstadt; Iowa-Nebraska-South Dakota: Lester Versteeg, Tim Evans; Maryland: Meyer Leventhal, Edward F. Perotka.

Also, Michigan: Carl Buermele, William M. Clark; Mid-South: Dwight F. Blizzard, J. A. West, Sr., Edward O. Cullins; New Jersey: Wilfred P. Smith, Howard Herman; Ohio: Marshall H. Fine, Louis Wiethe, Ken Prickett; Western Pennsylvania: Steve Rodnok, Jr., Morris M. Finkel; Rocky Mountain: Tom Smiley, Joe Ashby, Neil Beezley; Wisconsin: Edward E. Johnson, S. J. Goldberg; Texas: Julius M. Gordon; North-Central: Frank Mantzke; Kentucky: Edward L. Ornstein; West Virginia: Frank Allara.

Mr. Kirsch and J. Papas, president of NAC, predict a record gathering of more than 2,500 members for the 1960 convention.

National Allied can be expected to initiate a powerful campaign against the product shortage, according to Al Myrick, president.

Indicating that the exhibitor organization can wait no longer to solve the film shortage, Mr. Myrick declared that Allied will enter the convention determined "to do something about it."

The issue, which has brought about a "serious state of affairs," might well dominate the meeting's agenda, Mr. Myrick indicated.

All signs point to National Allied having a well-attended, highly successful convention, Mr. Myrick noted.

It would not surprise us if the most significant action to end the product shortage is begun at the forthcoming Allied conclave.

The association, more than any other, represents the small-town and subsequent-run exhibitor — the theatre operator who has seen the amount of available product dwindle to the danger point, while read-

ing about the gigantic grosses some roadshow attractions released by the major film companies are recording at a comparatively few privileged theatres.

It is the man who is discriminated against the most who fights the hardest, using every weapon at his command.

Look to National Allied to come up with some important moves to ease the product shortage.

CLOSED THEATRE SEEN AS SIGN OF DISINTEGRATING SOCIETY

Milton H. London, president of the Allied Theatres of Michigan, in a pre-convention message setting the keynote for the exhibitor group's convention in Detroit this week, declared that "the continued existence of the theatre is a community responsibility," and described a closed theatre as "a stark symbol of a disintegrating society."

Mr. London assailed two types of attitudes — governments that "regard theatres as fat cats to be skinned," and "misguided crusaders" who "consider theatres as convenient scapegoats for the sins of society."

The Michigan Allied leader offered a three-point public program to assure the survival of the community theatre:

1. Action by local governments to: a) Reduce property taxes on theatres; b) Eliminate any remaining archaic admissions tax and c) Modifying burdensome regulations.

2. Sponsorship of Saturday matinees by shopping centers. Mr. London noted that 25 merchants giving \$10 each can give a regular Saturday "baby-sitting service" for their customers.

3. Cooperative support by women's clubs, church groups, and school organizations to support the local theatre, through selling books of tickets and monthly movie parties.

Mr. London's theatre-survival program is an excellent one. It cannot be stressed often enough that an exhibitor first has to realize his invaluable worth to a community as an aid to local merchantmen as well as a source of entertainment.

Once a theatre owner sees his powerful position in a community, he must do everything to exploit this position. In doing so he not only builds his own business but that of his fellow merchants.

Despite TV, the product shortage and other major problems, it is our belief that the ranks of exhibition would be much larger today had many of the theatres forced to shutter taken full advantage of their prominent place in the community.

**"Surprise Package" with Yul Brynner,
Mitzi Gaynor and Noel Coward**
(Columbia, October; time, 100 min.)

Good. A mildly amusing adventure-comedy which will have to rely chiefly upon the pulling power of its stars. Despite a few clever lines, the black-and-white film will be appreciated mainly by non-discriminating audiences. The story is about an American racketeer deported to an isle off Greece, who is visited by his Yank girl friend who arrives without any of his \$1,360,000, which has been taken over by his ex-confederates. How he plans to steal a jeweled crown from Noel Coward, an exiled king is the main peg of the yarn. Brynner, although restrained by inferior dialogue, gives a sharp characterization of the deported boss gangster, Miss Gaynor is presented in extremely revealing costumes. Mr. Coward is ideal as a blase king with a harem. Direction is satisfactory; photography fine:—

Yul Brynner, American racketeer leader being deported to his native Greece, calls all of his lieutenants to his New York State mansion, collecting \$1,360,000 from them. Leaving behind his curvaceous moll, Mitzi Gaynor, and the money, he flies to Greece, finds himself left a virtual prisoner on an isolated island, Kadmos. Meeting him at the pier is chief of police Eric Pohlmann, a double-dealer who tries to learn the whereabouts of Brynner's loot. Another foreigner living on Kadmos is the dethroned king of Anatolia, Noel Coward, also interested in Brynner's wealth. Coward has a jeweled crown he will sell to Brynner for a million. George Coulouris, the Envoy Plenipotentiary of the People's Republic of Anatolia, threatens Brynner, warns him not to deal with Coward. Stressing his argument is his monster-sized aide, "Man Mountain" Dean. Brynner wires home for money. All that arrives is Mitzi. Hounding Brynner is Guy Deghy, a roving Hungarian, after the American's money, but offering assistance. Brynner concludes if he can't buy the crown, he'll steal it. Learning it is kept under a silk hat, he plans to switch hats when invited to the palace after having Coward accidentally meet Mitzi. A young idealist, Lyndon Brook, tells Mitzi the crown belongs to a monastery. Coulouris gets the crown, but in a mad scramble Deghy retrieves it, only to hand it over to Brook before he dies from wounds inflicted by Coulouris. Mitzi, upset, allows Brook to keep the crown. Brynner opens a casino, where he allows Mitzi to check hats to raise the money she owes him for losing the crown. They both seem happy in their new roles.

It was produced and directed by Stanley Donen from a screenplay by Harry Kurnitz, based on a book by Art Buchwald.

Family.

**"It Happened in Broad Daylight" with
Heinz Ruhmann, Michel Simon, Gert Frobe
and Roger Livesey**

(Continental, current; time, 97 min.)

Very good. Swiss-German produced with an all-European cast, this expertly dubbed suspense drama concerns a former police detective who, on his own time, using a child as "live bait," tracks down a psycho-

pathic killer of little girls. The grim, gripping story, penned by Friedrich Duerrenmatt, author of "The Visit," a Broadway play of two years ago, presents in addition to a fine example of methodical police work, some grand views of a Swiss valley. German actor Heinz Ruhmann creates a realistic detective. Michel Simon is entirely credible as the innocent peddler who commits suicide after intense grilling; Anita Von Ow is competent as the little girl; Maria Rosa Salgado gives a noteworthy performance as the child's mother, while Gert Frobe is very menacing as the giant-sized child-killer. Direction is sharp; black-and-white photography, excellent:—

Itinerant peddler Michel Simon, is held for questioning after he reports how he found the body of a little girl, Gritli Moser, in the woods near Magendorf, a Swiss town. Inspector Siegfried Lowitz is positive that Simon is the murderer. The veteran inspector whom Lowitz is replacing, Heinz Ruhmann, is not convinced of the peddler's guilt. Ruhmann makes a moral commitment to the child's parents that the murderer will be caught. At Gritli's school, her closest friend, Barbara Haller, reveals that Gritli knew a giant, as high as a mountain, who had given her many "hedgehogs." Ruhmann examines a drawing Gritli made of the giant, the hedgehogs, a beetle and an auto, but Lowitz calls it all a child's fairy tale. An autopsy reveals that Gritli had eaten chocolates before her death. Some chocolate is found in Simon's knapsack. After many hours of questioning, he signs a confession. The peddler commits suicide that night. Ruhmann still is not sure he was the killer. On a plane about to leave for Jordan and his new post, Ruhmann sees a passenger eating chocolate truffles resembling Gritli's "hedgehogs." He gets off the plane, and starts to pursue his hunch unofficially. A psychiatrist, Roger Livesey, tells him that the murderer could possibly be a childless man dominated by his wife, and driven to violence by sexual conflicts. Ruhmann learns that two other girls who resembled Gritli, had been slain in the past few years, all murders occurring in the woods along the only highway between Zurich and the Canton of Graubunden. The mountain goat on Graubunden license plates could look like a beetle in a child's drawing. Ruhmann rents a gasoline station on the highway, hires as his housekeeper, Maria Rosa Salgado, whose seven-year-old daughter, Anita Von Ow, he uses as "live bait" for the murderer. At the luxurious home of Gert Frobe, we learn that he is subservient to his wife, Berta Drews. When Frobe, a big man, stops at the gas station, Ruhmann takes his plate number, but is thrown off the track when Frobe's wife tells him that she has two children, not mentioning they were from a previous marriage. Frobe, however, does meet little Anita in the woods. Ruhmann learns of this in time, sends Anita and her mother to town for safety, and uses a life-sized doll to trap the murderer. It is indicated that Maria, her daughter, and the detective will see much more of each other, since the two adults apparently have fallen in love.

A Praesens-Film A.G. of Switzerland co-production with CCC Film of Berlin and Chamartin S.A. of Madrid; produced by Lazar Wechsler and directed by Ladislao Vajda from a screenplay by Friedrich Duerrenmatt, Vajda, and Hans Jacoby based on Duerrenmatt's original story.

Adults.

**"Midnight Lace" with Doris Day,
Rex Harrison, John Gavin, Myrna Loy
and Roddy McDowall**

(Universal-Int'l, October; time, 108 min.)

Good. Ross Hunter and Martin Melcher, co-producers of "Pillow Talk," are responsible for assembling this sugary, fancy-dressed suspense melodrama, filmed in Eastman Color, which can boast the names of Doris Day, Rex Harrison and John Gavin as its top assets. It will please the easily satisfied. The story, too similar to Hunter's "Portrait in Black," centers around a wealthy American woman residing in London, the victim of threatening phone calls, who learns before it is too late that her newly acquired British husband is out to kill her. Miss Day makes a fine frightened wife, while Rex Harrison is hampered by the poorly delineated part of her scheming husband. Roddy McDowall and Herbert Marshall are outstanding in supporting characterization. Direction is uneven; photography, fine:—

Walking home through a thick London fog, Doris Day, wealthy American wife of Rex Harrison, is terrified when she hears a strange voice coming out of the fog, first taunting her, then threatening to kill her. Doris, who first met Harrison in Bermuda only a few months back, is an heiress. Harrison runs her company. Returning home, Doris is calmed by her husband, explains the voice as that of a practical joker. The next day she is nearly killed as she approaches her apartment building, when a steel girder falls from some nearby construction. Contractor John Gavin saves her life. At home she sees her ailing housekeeper giving her ne'er-do-well son, Roddy McDowall, most of her wages. Doris soon receives another threatening and abusive call. We next meet Doris' pretty, young neighbor, Natasha Parry, whose sailor husband is away. Doris tells Natasha about the voice. Harrison takes Doris to Scotland Yard, where they tell their story to John Williams, an Inspector. Williams hints that Doris may be making up the whole story to win more attention from Harrison. At the ballet with her aunt, Myrna Loy, and Herbert Marshall, treasurer of her company, McDowall threatens her when she hints that he seeks to steal money meant for his sick mother. The next day, after still another phone call, the following day Doris is in the automatic elevator when it is caught between floors. She screams and Gavin, working nearby, comes to her. It seems his men caused the electricity to fail temporarily. At another time, Gavin's men fail to find the stranger Doris says came to her door and ran away, when she went for the phone. Harrison promises to take her to Venice, but soon says he can't go. One evening he is called to the office by an ambitious young executive who has discovered someone has been juggling the books. The finger points to Marshall, heavily in debt to gamblers. Next, Doris, before boarding a bus, sees the stranger, Anthony Dawson. Suddenly she is pushed in the path of the oncoming bus. The driver sees her, stops in time. Natasha appears in the crowd, takes Doris home. Next, the stranger shows up with a gun. In a scuffle with Harrison, which we don't see, a shot rings out. It is Harrison who returns, tells Doris that he (Harrison) has been after her money and the one who has been terrorizing her. She looks to Natasha

for help, learns Natasha is her husband's confederate and girl friend. She runs onto the balcony for help. Gavin comes to her aid and the police arrive on the scene. It seems that they were tapping the phone and heard Harrison making believe he was talking to them. We also learn that the stranger wounded by Harrison is Natasha's husband, who suspicious of his wife, returned from sea unannounced and started spying on her.

A Ross Hunter-Arwin Production. Ross Hunter and Martin Melcher produced, David Miller directed from a screenplay by Ivan Goff and Ben Roberts. Based on the play, "Matilda Shouted Fire," by Janet Green.

Adults.

**"Heaven on Earth" with Barbara Florian
and Gabriele Tinti**

(JB Film Enterprises, current; time, 84 min.)

Fair. A cinematic hodgepodge comprising an Eastman Color travelogue of Rome, a documentary of that city's art treasures, a teen-age romance, a rock 'n' roll song, and scenes of Cardinal Mindszenty and the recent Hungarian uprising. An American-Italian co-production, it was filmed in the Vatican with special Papal permission and in many parts of the Italian capital. The Sistine Chapel Choir and The St. John The Lateran Choir are seen and heard. The suspense-lacking story concerns a handsome young Italian who blames Americans for killing his mother during World War II, but who conquers his prejudice while guiding a pretty U.S. teen-ager around the city. The acting is amateurish. Those adults interested in seeing Rome will be annoyed by the plot. Younger patrons will not find sufficient romantic interest in the travelogue. Direction is adequate, color photography, excellent:—

Aroldo Foa, a widowed count living in Rome with his handsome young son Gabriele Tinti, is visited by a former American major whose life he saved during World War II, Charles Fawcett, and his beautiful daughter, Barbara Florian. Fawcett's wife died three years ago. Foa asks his son to show the Americans the sights. Young Tinti holds all Americans responsible for his mother's death. He is unable to refuse his father's request, but he cannot hide his resentment. He cannot accept his father's explanation that no one really knows whose bullet was responsible. Tinti loses no time in starting to point out the city's landmarks. However, his manner is so openly ungracious that Barbara tells him to stop acting as their guide. Tinti is ashamed, begins to unbend, and the basic love for and pride in his city start to tinge his explanations. Fawcett cannot keep up with the youngsters, returns to his hotel, and Tinti and Barbara spend many days sightseeing by themselves. Slowly, Tinti forgets his long-harbored resentment. He helps Barbara discover the Rome which has been the hub of Western civilization and Christianity for more than 2,000 years. It becomes a deeply moving experience for Barbara, and, in the process, Tinti, too, achieves depth of understanding and emerges a more mature young man. Some of the places that Tinti points out to Barbara are the Mamertine Prison and the Cata-

(Continued on back page)

(Continued from Page 167)

combs of St. Sebastian; Basilicas of St. Lorenzo and St. Francis; Cathedral and Cloister of St. John the Lateran; Cathedral of St. Peter, the paintings of Raphael, the sculptures of Algardi, Mina da Fiesole and Pollaiuolo, and the "Pieta" of Michelangelo; Sistine Chapel with detail of Michelangelo's "Last Judgment" and the paintings of Botticelli, Perugino and Luca Signorelli; and St. Peter's Square during an appearance by Pope Pius XII, during the meeting of the Conclave, and at the first blessing imparted by Pope John XXIII. Music played by the Rome Symphony Orchestra features The Sistine Chapel Choir and The St. John the Listeran Choir.

Produced by Dominick Franco and Fulvio Lucisano, it was directed by Robert Spafford from his screenplay based on an original story by Murray Hill Topman.

Family.

"The Entertainer" with Laurence Olivier, Brenda De Banzie, Roger Livesey and Joan Plowright

(Continental, October; time, 97 min.)

Fine. This absorbing British feature, based on John Osborne's play, presented here and in England with Olivier, Brenda De Banzie and Joan Plowright, offers Sir Laurence in one of his best portrayals. Better suited for art theatres, this ultra-depressing tragedy revolves about a vulgar, fading talent-poor song-and-dance man and show producer, who despite the warnings of his wife and daughter, continues to grasp at a never-to-be-caught brass ring while seeking the love of stardom-seeking young women to help him forget his financial and professional setbacks. The death of his soldier son and his father, an ex-music hall favorite, helps to underline the "entertainer's" shortcomings. As the entertainer's wife, who seeks refuge in film theatres and drink, Miss De Banzie is memorable; Roger Livesey is perfect as his father; Miss Plowright is refreshing as his daughter; and Shirley Ann Field is impressive as his beauty contest runner-up girl friend. Direction is outstanding; black-and-white photography—including wonderful seaside resort shots—is excellent:—

Laurence Olivier is a fading off-color song-and-dance man, the producer-star of a show, "Stars and Strips," which is playing to mostly empty seats at a seedy theatre at the English seaside resort of Morecambe. His daughter, Jean Plowright visits her family after a period spent teaching art to underprivileged youths. She finds no solace at Morecambe. Olivier, bankrupt, is trying to promote another new show. Her stepmother, Brenda de Banzie is seeking comfort at the cinema and from the gin-bottle, neither with much success. Grandfather, Roger Livesey, a retired first-rate vaudevillian, is nostalgic, dignified and somewhat contemptful of his son's endeavors; Olivier's son, Albert Finney, is a soldier in the Middle East crisis. He is taken prisoner. Olivier, meanwhile, is starting an affair with Shirley Ann Field, teen-age runner-up in a beauty contest he judged. Olivier promises the girl a chance of stardom in his new show . . . if her parents will finance it. No sooner has her mother, Thora Hird, agreed, and Olivier is al-

ready illegally spending the money, when grandfather tells Thora that Olivier is an undischarged bankrupt. The cash is swiftly withdrawn. News comes that the soldier son has been killed. Undaunted, Archie comes up with a plan for a show to star his aging, retired father. Livesey, willing, but unable to stand the excitement, dies of a heart attack in the wings before the show gets underway. His family gives up on Olivier. They want him to go to Canada to take a hotel manager's position, offered by a relative who will pay the expenses of the trip. Olivier's excuse for not going: his favorite draught beer is unavailable in Canada. Nevertheless, most of Olivier's illusions are now blasted.

A Bryanston Film, produced by Harry Saltzman and directed by Tony Richardson from a screenplay by John Osborne and Nigel Kneale, based on Osborne's play.

Adults.

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(signed) WYNN LOEWENTHAL
Editor

Sworn and subscribed before me this 27th day of September, 1960. Edward L. Stein, Notary Public, State of New York. (My commission expires March 30, 1962.)

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MR. MYERS ADVISES ON PRODUCTION CODE, HERALDS, AVAILABILITIES

Abram F. Myers, adviser to Allied States Association of Motion Pictures Exhibitors, made some pertinent comments at the recent Allied Theatre Owners of Indiana convention on the moral tone of films, the use of heralds, the product shortage, the American Congress of Exhibitors and theatre owners' action on trade abuses.

Declaring that the Motion Picture Association's Production Code Authority has been lax, he warned that the public's criticism of morally objectionable films "will be visited first and mainly on the neighborhood and small-town theatres."

My Myers said he didn't know of any industry spokesman of any standing having voiced concern over present trends. He said he was upset about what is going on, because if the Supreme Court outlaws all film pre-censorship, "as many observers believe it will, the onus will be on you exhibitors. And if the only public redress for objectionable pictures is the prosecution (fining and/or jailing) of the exhibitors showing them, then I earnestly hope that the other great branches of the industry will view very seriously their obligations to police themselves and not force every exhibitor to make a hazardous guess concerning the picture he shows."

Mr. Myers suggested that exhibitors individually or through their organizations must acquaint themselves fully with the pictures before they are shown because "the reviews, unfortunately do not always warn them against dialogue, scenes and episodes which may get them into trouble with the local vigilantes."

"It is in the interest of all exhibitors, except perhaps a few located in the shadowy sections of the large cities, that the Production Code be dusted off and enforced, and they should speak out on this point," Mr. Myers stressed.

He wondered if a Code Seal would be given to the planned production based on the novel, "Lolita," which deals with a middle-aged man's debauchment of a 12-year-old girl.

Discussing heralds, the Allied advisers sadly noted that their use "seems to have declined to the vanishing point." Mr. Myers held that "from a movie-goer's standpoint a herald accurately describing the kind of picture to be shown, using such descriptive expressions as 'clean comedy,' 'family picture,' 'hilarious farce,' 'suspenseful mystery' and 'western,' together with the cast and appropriate quotes from the press box, would be the best form of advertising."

On the subject of the film shortage, M. Myers said he was surprised that "some who have wailed the loudest" about it, "have not raised their voices to protest against the manner in which the few pictures

available, more especially, the top quality pictures, are being marketed."

Discussing the American Congress of Exhibitors, Mr. Myers said that "whatever other effects ACE (Continued on Back Page)

BEAVER-CHAMPION ATTRACTIONS, A NEW PICTURE COMPANY

Beaver-Champion Attractions, Inc., a new film company headed by several outstanding veteran U.S. and Canadian motion picture executives, has been formed here, specializing in features of mass appeal, backed by big-budget merchandising campaigns.

James A. Mulvey, for many years president of Samuel Goldwyn Prods., is president of the new corporation; N. A. (Nat) Taylor, well-known Canadian circuit operator, film distributor, and trade paper columnist, is a vice-president; David Griesdorf, veteran Canadian distribution and theatre executive, vice-president; Meyer M. Hutner, who resigned as vice-president of William Goetz Productions, is vice-president in charge of advertising-publicity; Harry S. Mandell, Toronto film executive, treasurer, and Stephen W. (Bud) Mulvey, son and business associate of James Mulvey, secretary.

Beaver-Champion's first three attractions will be: "David and Goliath," an Italian-made spectacular starring Orson Welles, in Totalscope and Eastman-Color. The English version will be ready in February. "Sins of Rasputin," in TotalScope and Eastman-Color, starring Edmund Purdom, Gianna Maria Canale and John Barrymore, Jr.; and "Uncle Was a Vampire," comedy in Ultrascope and color by Technicolor, co-produced in Italy and France. English-language versions of all three are being prepared at the Samuel Goldwyn studios in Hollywood.

The company will participate in co-production arrangements and will help finance production on the basis of packages submitted by independent producers.

Mr. Hutner announced that the new company will concentrate on pre-selling and promotional activities of a major character, with many properties being given the "Hercules"-type treatment. Principals of the new firm were partners with Joseph Levine in the distribution of "Hercules."

HARRISON'S REPORTS welcomes into the industry a new company at a time when product, or attractions—as Mr. Taylor prefers to describe the motion picture needs of exhibition today—is dangerously scarce.

Perhaps some of the abundant enthusiasm of this new corporation, led by industry veterans, will spread to some of the major film companies who have recently drastically curtailed their release schedules.

"G.I. Blues" with Elvis Presley and Juliet Prowse

(Paramount, November; time, 104 min.)

Fair-to-good. The return of Elvis Presley in his first film since completion of two years of U. S. Army service will probably be marked with great rejoicing by his followers and fans and their attendance will be a "must". How extensive is this following since his stint is at the moment an unknown quantity to many, but his records have been going pretty well, according to best-seller lists. If these are an accurate indication of his popularity then all is evidently well. He introduces 10 new vocal numbers in the picture. The story itself includes a bit of what he went through as a buck sergeant in an armored division. It is moderately interesting, if a bit on the long side. The cast performs well and direction and production values are good. A prime attraction, aside from Juliet Prowse is the beautiful scenery of Europe in wondrous Technicolor. A "sneak preview" audience greeted the film well and stood ready to welcome back a subdued Presley, in dress and manor at least, Miss Prowse, incidentally, is impressive of face, figure and dancing ability:—

Elvis Presley, a tank gunner; Robert Ivers, a radio man; and James Douglas, a tank driver; comprise a musical combination which plays pick-up dates during the young soldiers' off-hours periods in their Army tour-of-duty in West Germany. The trio hopes to save enough money to open a small night club on their return to civilian life. When a luckless G.I. is suddenly sent to Alaska on the eve of a campaign to win a \$300 bet for himself and his buddies by spending the night with Juliet Prowse, a torried cabaret dancer with an icy heart, Presley is drafted to replace the transferred man. Throwing himself into the job, Presley falls in love with Juliet, whom he finds to be warm and agreeable, despite her reputation. Presley next baby-sits for the new-born son of Douglas and his fraulein, Sigried Maier, while the pair go off to get married. Having problems, Presley brings the baby to Juliet's apartment. And so, he innocently spends the night there. His buddies, stationed outside the house, rejoice, believing Presley has lived up to the terms of the wager. Juliet later hears that she was involved in the wager. Presley's commanding officer also learns of the bet, wants to ship the G.I. elsewhere, feels an apology is due Juliet. But Douglas and his wife tell Juliet that Presley was actually doing them a favor by baby-sitting. Wedding bells are in store for Juliet and Presley.

Produced by Hal Wallis; directed by Norman Taurog from an original screenplay by Edmund Beloin and Henry Garson.

Family.

"Walk Tall" with Willard Parker, Joyce Meadows and Kent Taylor

(20th Century-Fox, October; time 60 min.)

Fair. A routine, bottom-of-the-bill Western about a cavalry captain's trials in bringing to justice an ex-army officer who, with three henchmen, has been scalping Indians for bounty, after the U.S. has made peace with the tribe. In CinemaScope and Color by DeLuxe, the films' brightest feature is its scenic background — a National Park in California. The acting, on a very low level, is partially due to a screenplay

offering hardly any character delineations, resulting in little suspense. Willard Parker is the brave cavalry officer; Kent Taylor, the renegade leader, and Joyce Meadows, the pretty survivor of an Indian raid. There is no comic relief. Direction is adequate; photography, good:—

Willard Parker, a Cavalry captain, is sent by his colonel on a lone mission to capture Kent Taylor, a renegade, and bring him back to the fort for trial. Taylor, a one-time army officer, has, with three henchmen, been killing and scalping aged Shoshone men and women and passing off their scalps as those of the cruel Coyoters, who had been banished from Dakota's Black Hills, for the bounty. He continued his raids on the Shoshones after the U.S. made a treaty with the Indians. Among his victims is the bride of a powerful young chief, Buffalo Horn. The chief, with several men, starts out after Taylor. Parker's job is to get Taylor back to the fort for a trial — and possible execution by firing squad — to vindicate the white men's justice to the Shoshones. Parker finds Taylor alone at the gang's hideout at a ghost town called Holcomb. Before being captured Taylor hides \$4,000 in bounty money. Knowing that Taylor's trio of confederates will try to free him and that the Indians are also looking for him, Carter speeds his prisoner back to the fort. On the way they see a covered wagon attacked by Indians. On reaching it they find a survivor, pretty Joyce Meadows. After burying her grandfather, they continue on their way. Taylor is bitten by a rattler and later feigns convulsions. When Parker goes to his aid, he wraps his handcuff chains around the captain's throat, threatens to kill him if Joyce doesn't unlock his handcuffs. A fight develops in which Parker outslugs Taylor, but Taylor's three men arrive and Parker is left for dead. The renegades take Joyce back to their hideout. Parker revives, follows them. Back at Holcomb, he kills two of them, Leach and Carlos, but Jake runs away leaving Taylor to face Parker alone. Taylor gets the drop on Parker, but is killed by an arrow shot by a member of Buffalo Horn's party, which arrives on the scene. Buffalo Horn's honor is satisfied and Parker returns to the fort with Joyce.

An Associated Producers, Inc. Production it was produced and directed by Maury Dexter.

Family.

"Never on Sunday" with Melina Mercouri

(Lopert, October; time, 91 min.)

Fine. A highly humorous, heartwarming comedy-drama about an amateur American philosopher who tries to reform the leading prostitute of a Greek seaport. Made in Greece by Jules Dassin, the American who directed "Rififi" and "He Who Must Die," the picture has mostly English dialogue, with English subtitles accompanying the Greek dialogue. Loaded with Greek mores and music, the picture presents Greek actress Merlina Mercouri, named best-actress at the Cannes Film Festival for her enactment of the happy street-walker. Dassin gives a passable performance as the American who finally goes home a wiser man. The title tune, being very well received in the U.S., should help sales considerably. Direction and black-and-white photography are prizeworthy:—

In the Greek port of Piraeus the most independent prostitute is Melina Mercouri, who is very selective

about her customers. Consequently, her price varies. On Sundays she closes shop to hold a party for her male friends. Her one weakness is Greek Tragedy and each Festival season, a sign on her door reads, "Closed for Greek Tragedy." Always looking for happiness, she changes the endings of Medea, Electra, etc. so they wind up with all the characters gaily "going to the seashore." Jules Dassin, an American Grecophile, arrives in town, meets Melina, and is convinced that through the laughing beauty he will discover the causes for ancient Greece's fall. The book-educated Dassin commits blunder after blunder, making many unhappy, including Melina. Telling her about spiritual happiness, he gets her to agree to a two-week trial of giving up prostitution for schooling in a variety of subjects. The port's top racketeer, Alexis Salomos, who charges exorbitant rent to all the prostitutes, except Melina the only one of their number who doesn't live in one of his buildings, is anxious to eradicate the independent Melina, whose courage makes her the natural leader of the other women. Hoping she will give up her present way of life, Salomos subsidizes Dassin's tutoring of Melina. Chess sets, classical records, prints of leading artists, books on history, philosophy, etc. now fill Melina's rooms. A prostitute friend discloses the pact between Dassin and the racketeer. Furious, Melina ransacks the apartment, launches a successful prostitutes' revolt against Salomos, resulting in lower rent for the women. At a party, Dassin finally laughs, sings, dances and drinks. He returns to the U.S., having discovered in Greece that there is a Truth in — the joy of living. It is indicated that Georges Foundas, and admirer and friend, will marry her.

A Melinafilm Production, written and directed by Jules Dassin from his original story.

Adults.

**"The Village of the Damned" with
George Sanders, Barbara Shelley and
Michael Gwynn**

(M-G-M, January; time, 78 min.)

Fine. A gripping, well-acted, cleverly contrived, science-fiction drama from Britain. The story concerns a village whose inhabitants are made unconscious by a mysterious element for three hours, and which, some months later, finds all of its women mysteriously pregnant. A dozen, blond-haired, narrow-fingernailed, mentally telepathic, super-children are born, who soon turn out to be cruel, mental giants. Their stares alone, via eyes that light up, make ordinary mortals obey their commands, even to committing suicide. How to eradicate these little monsters, who can read the mind of those in their presence, poses a terrifying problem. George Sanders makes an excellent physicist, whose pretty young wife, Barbara Shelley gives birth to one of the weird children, ably played by Martin Stephens. Direction is strong; the black-and-white cinematography, fine:—

In Midwich Village in Southern England, physicist George Sanders, suddenly slumps unconscious, in the middle of a phone conversation with his brother-in-law, Michael Gwynn, a major at the War Office. Gwynn finds he can't reach the Midwich telephone exchange or anyone else in the village. He drives

to the town. There, he sees a bus has crashed. But though the damage is slight, there is no sign of life from any of the passengers. A policeman, investigating, suddenly falls unconscious. A calf in the fields is also lying still. The major contacts Whitehall and troops surround the place. A plane surveying the area crashes to the ground. Suddenly, the bus passengers recover. It seems that they and everyone in the town, including Sanders and his wife, Barbara Shelley, fell unconscious simultaneously. The only after effect is a temporary feeling of numbness and cold. The mysterious element which gripped the area is judged to be static, invisible, odorless, non-metallic, non-radiant. The event is kept a secret, for security reasons. Two months later, we learn that all the fertile women in the village are strangely pregnant, including Sander's wife, four unmarried women, a spinster, and a 15-year-old girl. Twelve children are born in Midwich — six boys, six girls. Each child weighs over 10 pounds at birth, has the same flaxen hair, and strange, powerful eyes. Through mental telepathy, they can communicate their thoughts to one another, can read the minds of the adults. When one child learns something, all the others do simultaneously. The 12 are mental giants. The village, isolates the children when they are about nine. The 12 live in a house by themselves. Two major incidents indicate their powers. In one, a man whose car almost runs down one of the children, drives into a wall to sudden death after the children stare at him with eyes which seem to light up. His brother, coming after the kids with a gun, shoots himself after they stare at him. When a group tries to burn down the children's house, one of the men lights himself with his torch after a child looks at him. We learn that incidents similar to the one at Midwich happened in several places around the globe at the same time. In each of the other cases, the children could not survive or were not allowed to. Sanders, whose own son, Martin Stephens, is one of the 12, thinks the children can be influenced for for good as opposed to evil. He is their teacher, and the only one whom they respect. Finally convinced the children must be destroyed, Sanders, who has been ordered by them to help their escape, enters their house with a time bomb in his briefcase. Knowing they are telepathic, he thinks about a brick wall until the explosion, which takes his life with theirs.

Produced by Ronald Kinnoch, directed by Wolf Rilla from a screenplay by Sterling Silliphant, Rilla, and George Barclay. Based on John Wyndham's novel, "The Midwich Cuckoos."

Not for young children.

**"Please Turn Over" with Ted Ray, Jean Kent,
Leslie Phillips, Joan Sims, Julia Lockwood
and Tim Seely**

(Columbia, December; time, 86 min.)

Very good. A strictly adult picture, best suited for art theatres. Tommy gun-paced, this hilarious, slapstick sex comedy from Britain's Anglo-Amalgamated, maker of the "Carry On . . ." series, deals with a sweet 17-year-old girl from a quiet home in London's suburbs, who pens a best-selling novel which depicts her respectable family as ultra-sexy and sometimes criminal. The programmer, loaded

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with double-meaning dialogue, has an expert cast which is virtually unknown here. Funniest scene: Lionel Jeffries, a gentlemen friend of the family, giving the teen-ager's mother driving lessons. The wacky, happy well-meaning plot disarms the off-color humor. Julia Lockwood is convincing as the young author. Direction is top-notch, black-and-white lensing is fine:—

Ted Ray resides in a quiet London suburb with his wife, Jean Kent; their teen-aged daughter, Julia Lockwood; Julia's aunt, June Jago; and a Cockney maid, Joan Sims. Aunt June works as an assistant to the local physician, Leslie Phillips. Ray, chief accountant for a large firm, continually tells his daughter she lacks the qualities of his secretary, Dilys Laye. To impress her father, Julia secretly writes a novel, "Naked Revolt," an overnight best-seller. Lionel Jeffries, a friend of the family, who is giving auto lessons to Julia's mother, tells her about the book her daughter has written. She and her husband read the book at home together. In the novel, Julia becomes the 17-year-old narrator and leading character. The book is enacted. We see Julia go to her job as a trainee at a beauty salon. Her father's secretary, now a siren, is there, tells Julia she is having an affair with Julia's father. We next see her and Julia's father out together buying furs and jewels with funds embezzled from their company by Ray. Julia next spies on family friend Jeffries, who has become a suave character having an affair with her now sexy mother. Julia learns she is Jeffries' child. At the doctor's office, Julia finds her aunt drunk, the doctor caressing a patient. Julia returns home and tells the now French maid that she is leaving home. In a beret, sweater and short skirt, she is soon picked up by a procurer who will set her up in a flat—with a phone. Back to reality. Ray and his family now understand the curious stares and behavior of their friends, all of whom have read or know about the book. Julia, meanwhile, has gone to London with a successful, "angry young" playwright, Tim Seely, who wants to introduce her to his literary agent and to do a play based on her book. The couple soon become attached to each other and return home to Julia's family the same evening, engaged. Aunt June has not only persuaded her physician boss to drop his plans for a lawsuit against Julia, but has admitted he wants to marry Aunt June. Peace is finally restored, especially when father learns that his future son-in-law earned 28,000 pounds the previous year.

A Peter Rogers Production directed by Gerald Thomas from Norman Hudis' screenplay based on the play, "Book of the Month," by Basil Thomas.

Adults.

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MR. MYERS ADVISES ON PRODUCTION CODE, HERALDS, AVAILABILITIES

(Continued from Front Page)

may have had, it certainly had the effect to derail the White Paper campaign special." By this he referred to Allied's efforts to obtain action on grievances against the distributors.

"It simply is impossible to convince a busy Congressional committee that an extensive detailed investigation should be instituted when the real parties in interest—the distributors and exhibitors—are believed to be on the eve of negotiations looking to a settlement of difficulties."

Here he questioned the motives of Spyros P. Skouras, 20th-Fox president, in calling the conference of exhibitors in New York that led to the formation of ACE. In 1958, when asked to convene a meeting of distributor heads to try to solve exhibition's problems, Mr. Skouras had proposed a congress of exhibitors be called first.

"If his purpose was merely to head off the White Paper," Mr. Myers said, "then he succeeded admirably. The chances are he misjudged the attitude of other company heads in supposing that they would follow his lead in trying to meet the urgent needs of the exhibitors by voluntary action. Mr. Skouras owes an explanation to the exhibitors who abandoned their own program in 1958 in order to follow him."

In expressing hopes that exhibitors "will not give up in despair in their efforts to secure earlier playdates on the money-making pictures," Mr. Myers said he knew of "no better way to build—or rebuild—business than to have access to the top pictures while the customers still retain the urge to see them, inspired by the press-selling campaigns of the film companies. I cannot believe that the theatres enjoying exclusive runs, or the distributors supplying their films, would suffer any appreciable loss if the once normal availabilities were restored.

There is every reason to believe that the distributors' revenues would be increased if the many small-town and subsequent-run theatres could play the pictures while they still are box office attractions. I simply cannot be convinced that it is good business for anyone to give a metropolitan theatre an indeterminate exclusive run over a theatre located in a smaller city or town 40 or 60 miles distant," Mr. Myers asserted.

Mr. Myers, who resigned from his long-held post of National Allied's board chairman and general counsel a few months ago, good-naturedly pointed out that his exhibitor friends seem to have ignored his new status, are keeping him busier than ever.

After we consider his observations at Indianapolis, it is easy to understand why.

HOW FREE IS FREE-TV?

U.S. television viewers during 1959 spent \$1 billion on new sets, \$1.9 billion on repairs and electricity, for a total of \$2.9 billion, according to TV Guide. Not mentioned was the substantial amount video viewers are paying monthly to shrewd companies that built high towers in their locale, enabling the reception of free-TV programs in their community.

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A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XLII

SATURDAY, OCTOBER 29, 1960

No. 44

N. J. ALLIED ASKS JUSTICE DEPT. REVIEW DISTRIBUTION VIOLATIONS

Allied Theatre Owners of New Jersey last week, in a letter to U.S. Attorney-General William Rogers, sought to "ascertain" what the "rights" of its members are under the present policies of the film distributors.

Signed by ATONJ President Sidney Stern, the letter listed the following dozen grievances:

1. Conditioning the licensing of one picture upon the licensing of another.
2. Extending first-run clearance by insisting on preferred playdates in sub-runs.
3. Encouraging and even forcing bidding.
4. Causing an artificial shortage of film and thereby able to demand increasingly higher terms for inferior pictures.
5. Discriminating in the pricing of film.
6. Not providing an even flow of product by the withholding of pictures for holiday playing-time.
7. Restricting the booking of pictures when an exhibitor wishes to strengthen a weak show.
8. Forcing extended playing-time when not warranted, causing an exhibitor to sustain unnecessary losses.

9. Never granting sub-run theatres a cooperative advertising allowance while continually granting it to first-run theatres.

10. Extending and altering clearances and runs by claiming a 'shortage' of prints.

11. Extending and altering clearances and runs by requiring special projection equipment in certain areas.

12. Insisting on a road-show, long-run, hard-ticket, high-price policy for an increasing number of pictures in a few favored theatres."

The Attorney General was informed what these "evils" lead to:

1. Higher admission costs to the public.
2. The necessity to drive hundreds of miles or to wait years to see certain pictures.
3. The destruction of small business that are invaluable in keeping people trading in their own communities.
4. The unemployment of thousands of persons presently employed in sub-run houses.
5. The necessity of showing inferior pictures and pictures which an exhibitor may not wish to present to his particular patronage because of the artificial product scarcity.
6. The loss of millions of dollars in real estate taxes that cannot be paid by closed theatres."

ATONJ asked Mr. Rogers to advise it "immediately" which of the practices listed in the letter "are in violation of the constant decrees" and what the

Department of Justice "can do to stop them."

Declared ATONJ: "Since the (Paramount) consent decrees were entered, the distributors involved have, we feel, been systematically and intentionally violating their terms to the general detriment and hardship of both the independent exhibitors and the public.

Wondering if the Attorney General were "unaware of what is now transpiring in the industry," ATONJ said "we are sure that the distributors are expressly prohibited from engaging in some of their present practices."

The New Jersey exhibitor group said it "will be happy" to get together with Mr. Rogers "to document any of these charges."

The Jersey Allied unit, in another move last week, accused Twentieth Century-Fox with displaying "a lack of integrity" for allegedly reneging on a promise to make "Can-Can" available in every small town in 35 mm. simultaneously with 70 mm. playdates.

The 20th-Fox promise was said to have been made by Charles Einfeld, advertising-publicity vice-president, but Abe Dickstein, a member of the new

(Continued on Back Page)

NAT'L ALLIED'S VITAL ISSUES

With the 1960 National Convention of Allied States Association of Motion Picture Exhibitors, in conjunction with the annual meeting of the National Association of Concessionaires, set for November 6 through 9 at the Conrad Hilton Hotel, in Chicago, National Allied's trade ads are spotlighting the following as "Vital Issues" to be discussed. Unified Action to Eliminate Discriminations; Blind Selling . . . Can We Stop It?; Are Block-buster Pictures REALLY Block-Busters?; Is The Seller's Market Creating Prohibitive Terms?; Is There a Conspiracy to Withhold Flow of Product?; What About Toll TV—COMPO—Sale of Motion Pictures to TV?

In addition to facing these "vital issues" head on, the convention, billed as "the BIG Show," which "no exhibitor — regardless of organization affiliation can afford to miss, will offer business-building clinics, profit-making ideas, distinguished industry speakers, open forums and seminars, and new products and equipment exhibits and demonstrations.

And, for fun, there will be cocktail parties, "spectacular" banquets, dinner dance, celebrities and surprises.

Those interested should contact Mr. Howard E. Reddy, Conrad Hilton Hotel, 720 So. Michigan Ave., Chicago; or Mr. Jack Kirsch, General Chairman, Allied National Convention, 1325 South Wabash Ave., Chicago 5.

**"The Alamo" with John Wayne,
Richard Widmark, Laurence Harvey,
Frankie Avalon, Linda Cristal, Joan O'Brien,
Chill Wills and Richard Boone**

(United Artists, special; time, 190 min.)

Very good. Filmed in Todd-AO, with color by Technicolor, this Batjac roadshow production presents on a huge canvas one of America's most noted and inspiring historical events, the Battle of the Alamo, where every one of a band of 185 would-be-independent Texans gave his life while holding off 7,000 Mexican troops for 13 days. There is humor, pathos, romance, and big-scale action in this John Wayne produced-and-directed feature which has great human interest. Although there is sufficient suspense in the various sequences, there is no overall suspense, simply because the outcome of the expensively-mounted battle is known. Wayne, who gives one of the best roles of his career as Col. David Crockett, has assembled a fine cast, many of whom have a considerable following. Richard Widmark is superb as the famed Col. James Bowie; Laurence Harvey is outstanding as the dandy, strict leader of the Alamo's forces; vocalist Frankie Avalon appears as one of Crockett's men; TV's Richard Boone makes a powerful General Sam Houston. Others include Linda Cristal, Chill Wills and Pat Wayne. The picture has some slow-moving parts in its earlier half, which sees the characters being introduced. The script sticks mostly to fact. The costly production cannot be described as a Western, if only because of its gigantic battle, which should please all who appreciate action on a spectacular scale. Dimitri Tiompkin's musical score is fine, capturing the spirit and flavor of the locale. Direction is very good; photography, excellent:—

The time is February, 1836. The place: a small Texas fort, formerly a mission, called The Alamo. General Sam Houston's (Richard Boone) plan is to have the fort, manned by volunteers, slow down the advancing army of Santa Anna, the Mexican General, while Houston is away building an army to combat Santa Anna at a later date, to win independence for Texas. Before leaving The Alamo, Houston promotes an arrogant, foppish South Carolina lawyer, Major William Barret Travis (Laurence Harvey) to colonel, places him in command of the Alamo. Arriving at the fort is Colonel David Crockett (John Wayne) the ex-Congressman, Indian-fighter, who rode 1500 miles on horseback from Tennessee to fight for freedom. With him are 32 men, who do not yet know their leader's plans to stay and fight Santa Anna, reported to have 7,000 men. Also at the fort is Colonel James Bowie (Richard Widmark), famed frontier knife-fighter. A hard-drinking man, who carries a six-barrelled rifle, Bowie came to Mexico, from Kentucky, married a Mexican girl, has two children, and now calls Texas his home. Crockett helps a beautiful Mexican widow, Flaca (Linda Cristal), escape the clutches of a blackmailer. Flaca and Crockett fall in love. He sends her to safety before the Battle of The Alamo begins. Travis has 185 men. Santa Anna's troops are assembling near the fort by the hundreds. When Bowie and Wayne lead an expedition to silence a huge enemy cannon, Travis upbraids them for insubordination upon their return. The hot-headed Bowie plans to duel Travis at the war's end. To get

food, Crockett and Bowie take a group of men, on Travis' orders, and successfully attack an enemy garrison, returning with several hundred head of cattle. When Santa Anna's troops, totaling 7,000 are assembled, he allows The Alamo an hour to send its non-combatants to safety. Captain Almeron Dickinson (Ken Curtis, Travis' right-hand man, cannot persuade his wife (Joan O'Brien) and their young daughter (Aissa Wayne) to leave the fort. When Santa Anna orders the defenders to surrender, Travis' answer is a cannon shot. James Bonham (Patrick Wayne), a young South Carolinian, returns to The Alamo to announce that an army of 500 which was supposed to come to their aids has been ambushed and decimated. Smitty (Frankie Avalon), a young man from Tennessee, had meanwhile been sent to tell General Houston that The Alamo is besieged in the fierce battle that ensues, the brave band of defenders cannot turn back the waves of Santa Anna's men. About 1,700 of the Mexicans fall. All of Travis' men are killed. The only survivor is Capt. Dickinson's wife, her child and a little boy.

John Wayne produced and directed from an original screenplay by James Edward Grant.

Family.

**"Butterfield 8" with Elizabeth Taylor,
Laurence Harvey, Dina Merrill and Eddie Fisher**
(M-G-M, November; time, 109 min.)

Fine. Filmed in MetroColor and CinemaScope, the sophisticated romantic drama concerns the meeting of a model, who loves — and leaves — the males of New York's high society, with a married, weak-willed philandering executive. It is a meeting in which two cynics not only experience a feeling of real love for the first time, but one which leads to their attempt to start life afresh. Elizabeth Taylor is magnificent in her portrayal of the model, while Laurence Harvey makes an ideal playboy whose vice-presidency in his wife's family's company calls only for his entertaining of customers. The script is ultra-frank. A big minus is Eddie Fisher, whose Thespian inability harms the otherwise brilliantly acted production. Susan Oliver, as Fisher's fiance displays first-rate ability, while Kay Medford gives a 3-D portrayal of a philosophical woman. There is a good deal of comic relief and a tragic finale. Direction is sharp; photography, fine:—

Elizabeth Taylor, hard-drinking, free-loving beautiful model, who plays the field of New York society men — married or single — meets Laurence Harvey, a bitter man, whose vice-presidential duties in his wife's family chemical business are limited to entertaining customers. A lawyer by profession, Harvey realizes he has been trapped by his wife's social position and money, but that he is too weak to do anything about it. Since his wife Dina Merrill, is in the country visiting her mother, Harvey brings Elizabeth back to his apartment to spend the night. She awakes to find him gone, her torn dress on the floor. Harvey has left her \$250 for the torn dress. She misunderstands, thinks it is payment. On an impulse she takes an expensive mink coat from Harvey's wife's closet, visits her close friend, Eddie Fisher, a struggling composer. Elizabeth goes home to her mother, Mildred Dunnock. Meanwhile Harvey visits his wife in the country for a day, leaves her to find Elizabeth. He does through her telephone answering service, Butter-

field 8. The two are attracted to each other, develop the first genuine love either of them has ever felt. They spend a week together. Dina returns to town. Elizabeth, while returning the coat, spies her, is stunned by Dina's dignity, becomes jealous, and leaves with the coat, without speaking to her. Dina finds the coat missing, wants to call the police. Harvey dissuades her, thinks Elizabeth stole it. He doesn't want to admit to himself, after learning of her promiscuity, that he is in love with her. He finds Elizabeth, chastises her in public. She goes to Fisher, finds he's going to marry his fiancée, Susan Oliver, the next day. Elizabeth then decides to go to Boston, start afresh. She gives the coat to her mother's sarcastic friend, Betty Field. Harvey now knows he's in love with Elizabeth, can't live without her. He catches up to her, proposes to her. She feels Harvey could never respect her, suggests they visit a motel run by Kay Medford, who has told Elizabeth to change her ways, or end up unhappy running a motel-brothel. At the motel, Elizabeth races off in her sports car. Harvey pursues her. Distracted, she crashes through a barrier, goes off an embankment, is killed. Harvey accepts responsibility for his relationship with Elizabeth, tells his forgiving wife that he is leaving her until his pride returns.

Produced by Pandro S. Berman and directed by Daniel Mann from a screenplay by Charles Schnee and John Michael Hayes. Based on John O'hara's novel.

Strictly adult fare.

"The Ostrich Has Two Eggs"
with Pierre Fresnay, Simon Renant,
Marguerite Pierry and Georges Poujouly
(Janus Films and Pathe Cinema, time, 89 min.)

Good. A French sex comedy, with English subtitles, for art theatres. This hard-to-believe story focuses on the wrath of a middle-class father who suddenly discovers that one of his sons, aged 17, is being kept by a Japanese countess (papa doesn't know she is young and beautiful), and that his other son, not yet 19 (whom we never see) is a homosexual. Although most Americans cannot visualize easily anything comical about such an abnormal situation, the French are able to examine the situation in a more detached fashion, as is proven in this frank satire on middle class morality. Major fault of this rib-tickling opus is its lingering at too great a length on one scene. Pierre Fresnay as the excited father, is perfect. Simone Renant is convincing as his wise wife, while Marguerite Pierry is fine as the equally wise grandmother. Yoko Tani is competent in her brief role of the countess. Direction is fine; photography good:—

It is through a conversation with his wife's cousin, Andre Roussin, a middle-aged bachelor, that Pierre Fresnay, a middle-class button manufacturer, finally realizes that his 18-year-old son, Charles, is a homosexual. Charles (who prefers to be called Lolo) as a child made dresses for his doll; now has no job, but spends his time at home designing fashionable women's clothes. Fresnay, exploding, orders his wife, Simone Renant, to come to his office. She arrives with her mother, Marguerite Pierry, who lives with them. Fresnay becomes even more excited when the two women are not surprised to learn his opinion of Charles. They think he is wrong to want to throw his son out of the house. His wife tells him he has

been a head-hiding ostrich, doesn't even realize that their other son, Georges Poujouly, at 17, is being kept by a young Japanese countess, Yoko Tani. Simone insinuates that she has a lover, whom she now will go to since the irate Fresnay does not seem to love her. But Lolo becomes ill when his boy friend, Robert, quits him, and Georges takes his mother to a hotel room where she spends the night consoling her son. That night, unknown to the family, Lolo wins first prize for a dress he designed and entered in an important competition. Lolo overnight is a celebrity. Fresnay, who believes his wife has left him, makes the rounds of the city's bars, comes home in the morning with a hangover to find that Lolo is being sought after for press, radio and TV interviews. Andre arranges for Fresnay to meet a textile magnate who wants to open a salon for Lolo. The textile man wants Fresnay to put up 3½ per cent of the necessary capital. The button manufacturer can see nothing wrong now with asking the Japanese countess for this money. Fresnay joins his wife in celebrating his son's success.

A Robert Velaise Production, directed by Denys de la Patelliere from a screen adaptation of Andre Roussin's play, "Les Oeufs de l'Autruche," by Sherban Sidery, Federic Grendel and de la Patelliere.

Adults.

**"The Secret of the Purple Reef" with
Jeff Richards, Margia Dean, Peter Falk**

(20th Century-Fox, October; time, 80 min.)

Fair. Based on a Saturday Evening Post serial, and photographed in CinemaScope, with Color By DeLuxe, this routine crime melodrama, suitable chiefly for action fans, receives a big lift from its setting, the Virgin Islands and its Calypso background music, which is good, but repetitious and too loud. It is an adventure tale of a young man, adequately played by Jeff Richards, who investigates the mysterious sinking of his family's fishing-mail boat, a disaster in which his older brother, the ship's captain, was lost. Peter Falk, who received loud huzzahs for his "Murder, Inc." role, makes a fine villain, despite the script's inferiority. Direction and photography are satisfactory:—

Returning to his family's small Caribbean island to attend his father's funeral, Jeff Richards learns that shortly before his arrival the family's mail and fishing boat, the Cloud, disappeared near the Purple Reef, leaving no traces. The insurance company will not pay off the claim without evidence. Richard's older brother, Robert, and the crew disappeared in the disaster. Richards, with his younger brother, Richard Chamberlain, and an elderly native family retainer, Robert Earl, start investigating. At the Purple Reef, they find the Dagger, a ship which crashed on the reef during the same storm which presumably wrecked the Cloud. Earl suggests they find the Dagger's engineer, Terrence De Marney. They find De Marney hiding out in the jungle. He says he knows nothing of the Cloud, but suggests they see Margia Dean, a cabaret owner in the next town, who turns out to be a partner of tough Peter Falk, who acts suspicious about the sinkings. Margia is surprised to find that De Marney was involved. The brothers visit Falk,

(Continued on Next Page)

(Continued from Page 175)

who hints they should drop their investigation. From Margia, Richards now learns that De Marney is her father. He escaped from a U. S. prison and would never have headed for Florida on the *Dagger*, the destination which Falk named, for fear of being arrested. Richards learns that Falk bought the boat cheap and sold it often to dummy owners at higher prices, then wrecked it for \$50,000. Meanwhile Earl visits the Reef, sees the *Dagger* has been sunk. He is attacked by Falk's men there, and is saved from drowning by De Marney who was on the Reef, sinking the *Dagger* to hide evidence of fraud. Richards now realizes that Falk sank the *Cloud* after its crew saw him sink the *Dagger*. The *Dagger* was then beached over the *Cloud* so that only the oil slick could be seen. Falk, suspecting Margia has betrayed him, kills her. Richards gets the true story from De Marney as Falk arrives on the Reef with his three henchmen. A gunfight ensues. Richards and his brother are the only survivors.

Produced by Gene Corman and directed by William N. Whitney from a screenplay by Harold Yablonsky and Gene Corman.

Adult fare.

"Weddings and Babies" with Viveca Lindfors, John Myhers, Chiarina Barile and Leonard Elliott

(Morris Engel Associates, current; time, 81 min.)

Fair. Photographed in black-and-white entirely on location in New York City, this painfully slow-moving art theatre drama — composed in near-documentary fashion — tells of a 35-year-old ambitious, Italian-American photographer of weddings and babies; his comely Swedish assistant's strong desire to get him to marry her (everyone knows of their affair); and the plight of his aged, senile, Italian-speaking mother. Producer-director-photographer, Morris Engel, who penned the original story, also created "The Little Fugitive" and "Lovers and Lollipops." "Weddings" won the Critics' Award at Venice (with "Wild Strawberries"). Crammed with human interest, the feature is better in its sadder moments than in its attempts at comedy. There is insufficient suspense and at times the dialogue is inaudible. John Myhers is competent as the photographer. Chiarina Barile is highly convincing as his mother. It is Viveca Lindfors who stands out in her role of his girl friend and assistant, with a powerfully, full-dimensioned enactment. Some good Italian festival scenes are presented. Direction is uneven; cinematography, fine:—

The setting is the Italian quarter of New York's lower Manhattan. John Myhers, an Italian-American, is a 35-year-old photographer of weddings and babies. He tells his pretty, Swedish-immigrant assistant, Viveca Lindfors that he does not want to take pictures of weddings and infants all of his life; that he cannot marry her until he has about \$2,000 in the bank. Viveca says that he must wed her, that the entire neighborhood knows of their affair and that she feels cheap. Myhers' elderly mother, Chiarina Barile, who hardly speaks English, arrives at the studio with her few belongings. She had a quarrel with the woman with whom she boards, after having set one of several accidental fires. Myhers finally takes her to a home for the aged in the Bronx, run by Sisters. The day before her 30th birthday, Viveca packs her things, tells

Myhers she must leave, especially after learning that he just bought a movie camera for \$1,400. He finally agrees to marry her, buys a ring. A party is held at the studio on her birthday. Their friend, Leonard Elliot, an actor performs. He previously had tried to make Myhers jealous enough to marry Viveca. Viveca had taken care of his child, Tony, during the day. But the birthday becomes an unhappy one. Myher's camera breaks at a festival; his mother leaves the home, first visiting the Social Security office, where, as usual, she is turned away as being ineligible; then visits a cemetery monument works. Myhers discovers her at the cemetery, at the grave of his father. Then he tells Viveca they won't go on a vacation. She returns his ring, saying that she knows what she wants, that he doesn't. Back in his studio after reluctantly filming another wedding, Myhers telephones Viveca to inform her that he now knows that he really wants her to be his wife.

Produced and directed by Morris Engel from his original story. Story treatment by Mary-Madeleine Lanphier, Blanche Hanalis and Irving Sunasky.

Adults.

N. J. ALLIED ASKS JUSTICE DEPT. REVIEW DISTRIBUTOR VIOLATIONS

(Continued from Front Page)

20th-Fox sales cabinet, reportedly declared that Mr. Einfeld was either erroneous or misquoted. Mr. Dickstein was also quoted as saying that he did not receive his sales policies from Mr. Einfeld or the trade press.

At a press conference held by Jersey Allied's Emergency Defense Committee, Wilbur Snaper, a member of the committee charged 20th-Fox with an "extortion policy" in arbitrarily withholding films through the hard-ticket method.

The ATONJ committee, also comprising William Infald, chairman; Al Suchman, Richard Turtletaub and Irving Dollinger, especially assailed 20th-Fox for insisting on 70 mm. roadshow runs after Spyros Skouras, 20th-Fox president, had caused exhibitors to spend "hundreds of millions" of dollars to install CinemaScope.

Among current or forthcoming reserved-seat pictures mentioned by Mr. Stern were: "Ben-Hur," "Can-Can," "Exodus," "The Alamo," "Pepe," "The Greatest Story Ever Told," "King of Kings," "Spartacus," "The Four Horsemen of the Apocalypse," "Cimarron," "Cleopatra," "How the West Was Won," "West Side Story," "Gypsy," "The Music Man," "Mutiny on the Bounty," "Dear and Glorious Physician," "El Cid," and "Jumbo."

Here is a case of an important group of exhibitors which, finding itself unable to persuade the film companies to alter their present harmful practices, has approached the U.S. Government for aid.

Furthermore, since the New Jersey Allied group is understood to have been opposed previously to Government intervention in industry affairs, the action taken via the ATONJ letter to the Attorney General underlines the fact that due to the aforementioned distribution malpractices and increased hardships foreseen, it was forced to reconsider its policy.

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A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XLII

SATURDAY, NOVEMBER 5, 1960

No. 45

MR. REMBUSCH TELLS WHY THERE'S NO PEACEFUL EXHIB. COEXISTENCE

Samuel Rosen, Stanley Warner vice-president, speaking at the recent 48th annual convention of Theatre Owners of North and South Carolina in Raleigh, N.C., urged "peaceful co-existence" among theatre owners for a strong future.

Trueman T. Rembusch, secretary-treasurer of Syndicate Theatres, Inc. of Indiana, and former president of National Allied, in a letter to The Film Daily this week, explained what he believed was preventing peaceful co-existence within the exhibition branch of the industry.

Mr. Rembusch wrote that Mr. Rosen's appeal, although noble, raised a most important question: "Whether Mr. Rosen's Stanley Warner Corp. and the other ex-affiliates are willing to give up the preferred position they foster and enjoy as to 70 mm. and hard-ticket sales so that coexistence within exhibition could be achieved?"

"For, unless," continued the former National Allied president, "these 'have' theatres are willing to support abolishment of that preferred position, exhibitor unity will never be achieved. They are granted guaranteed profit deals that are not made available to the majority of exhibition. The 'have' theatres enjoy exclusive and restrictive runs during which spoilage sets in, and when the pictures finally reach the general retail market, their box-office potential is rank with stench of age."

"The former affiliates," Mr. Rembusch asserted, "could break the stranglehold that the hard-ticket policies have placed on exhibition generally. However I see no move on the part of Mr. Rosen's company or similar companies toward breaking that policy. On the contrary, they are fostering it and enjoying the temporary advantage that such policy gives to their theatres. I say temporary, for unless the restrictive hold on exhibition is broken, all exhibition will be destroyed."

Mr. Rembusch went on to quote an article by "trust-buster" Thurman Arnold, in "American Heritage" for October. Mr. Arnold wrote: "There are two principal evils of concentrated economic power in a democracy. The first is the power of concentrated industry to charge administered prices rather than prices based on competitive demand. A second is the tendency to swallow up local businesses and drain away local capital."

Commented Mr. Rembusch, "The principles cited are right on point as to what is wrong with the present artfully illegal fixing of admission prices on road shows and the swallowing up of local theatres

by withholding the prestige-building pictures until old and tired from those theatres.

"If Mr. Rosen really wants peaceful coexistence in the world of exhibition, his company and the other affiliates must show their good intention by:

"First, foregoing their preferred playing position as to road shows and their preferred terms position; that will allow all exhibitors not in substantial command, by initiating enforcement and/or legislation petition equality of access to all motion pictures and exhibition in substantial competition access to these pictures within a reasonable time and both classes at non-discriminatory terms."

Concluded the Indiana exhibitor-leader, "In the meantime, I hope that exhibition generally will march on the Allied convention to be held in Chicago, November 7-8-9, as suggested by President Al Myrick, in a giant protest against the present road-show restraint, which restraints are destroying the majority of exhibition."

THE FCC TOLL TV HEARING

Any doubts that the Phonevision Company is more interested in taking money out of Hartford than bringing to that Connecticut metropolis a higher type of entertainment than is now available were swiftly and strongly dispelled at last week's hearings by the Federal Communications Commission on the advisability of a Phonevision three-year pay-TV test in that city.

Most of the details about the test, admitted by Thomas F. O'Neil, president of RKO General and owner of WHCT, the TV station involved, were already known — or deduced — by wary exhibitors.

The Commission heard that: 1. The toll video station would present a schedule of first-run pictures in direct competition to theatres; 2. There would be an installation fee, estimated from \$7.50 to \$10 and a possible maintenance fee of 75 cents weekly. 3. In addition to films, the public would be offered programming that is now available free (baseball, stage plays, etc.) 4. Instead of only a "few hours of the broadcast day," Phonevision will operate 40 out of a possible 70 hours weekly. 5. By siphoning away talent from free-TV, pay-TV would cause the free system to be a weaker ad medium, resulting in lessening of free-TV program quality.

The blatant challenge to motion picture theatres by Phonevision in Hartford must be met by U.S. exhibitors with a powerful, uninterrupted anti toll TV campaign.

"Confess, Dr. Corda!" with Hardy Kruger and Elizabeth Mueller

(President Films, current; time, 101 min.)

Fine. A German-made (English subtitles) suspense-crime drama based on an actual recent Berlin murder case. The story concerns a married doctor charged with the murder of his nurse-mistress — a crime he didn't commit. The most terrifying aspect of this taut tale is the speed with which a community can condemn a man — not yet tried in court — on circumstantial evidence. Hardy Kruger ("Chance Meeting") is properly scared as the target of "blind justice." Elizabeth Mueller ("The Power and the Prize," "The Angry Hills") renders an effective portrayal of the forgiving wife who risks her life to save her husband. The supporting cast is top-notch. Direction and black-and-white photography are outstanding:—

It is the day of the carnival. Hardy Kruger, a married physician who serves as an anesthetist in a German hospital, asks nurse Eva Pflug, with whom he has been having an affair, to meet him that evening. She says she has a class that night, but finally agrees to the rendezvous. Instead of going to her class she waits for Kruger at a bench next to a road. A little man riding a bicycle comes along, hits her over the head with a hammer, drags her body into the woods. Kruger, who had some emergency work to do, retraces her movements finds her, dead. Afraid his wife will learn of his affair he remains silent, but it is he who arranges for a search to be made for Eva, and it is he who officially discovers the corpse — pointing to it from a spot from which it is impossible to see it. Kruger is arrested, accused of the murder. The circumstantial evidence against him is overwhelming. Only his wife, Elizabeth Mueller, and his father stand by him. Elizabeth allows a private detective and a top criminal lawyer to take the case. Meanwhile her home is stoned by local citizens. Friends desert her. The police hide evidence from some experts, finally have to admit that Kruger's car wrench wasn't the murder weapon. The only possibility of Kruger's being saved lies in the real psychopath's committing another murder. Elizabeth, without telling anyone, travels the killer's route as "live bait." The same day she does so the madman strikes again, and is caught.

A CCC Film Artur Brauner Production, directed by Josef Von Baky from a screenplay by R. A. Stemmler.

Adults.

"A Breath of Scandal" with Sophia Loren, Maurice Chevalier and John Gavin

(Paramount, November; time, 98 min.)

Fair. A lavish romantic comedy of programmer quality set in pre-World War I Vienna and based on the Ferenc Molnar play. Filmed in Austria and Rome, with color by Technicolor, the story concerns a lovely young Austro-Hungarian princess who meets and falls in love with a handsome young American businessman. Unfortunately Miss Loren, as the princess, and John Gavin, as the man from The States, fail to bring their roles to life. Maurice Chevalier plays his usual party of Cupid. The film will appeal

to unsophisticated women — especially the younger ones who like costume romances. There are many postcard scenes of palaces and castles:—

In 1905, when Emperor Franz Joseph ruled the Austro-Hungarian Empire, Sophia Loren, a young and beautiful princess whose conduct was trying to His Imperial Highness, was starving for romance and court gossip while living at her family's secluded country estate. Sophia was recently widowed when her newly acquired 72-year-old husband died. Youthful American scientist-industrialist John Gavin arrives in time to rescue Sophia following her fall from a horse. They spend the night together in Sophia's hunting lodge, fall in love, but keep their relationship unblemished. The next morning Gavin wakes to find Sophia gone. He doesn't know she's a princess, who can't get involved with him without the Emperor's blessing. Meanwhile, her prince-father, Maurice Chevalier and her princess-mother, Isabel Jeans have arranged her return to court. But she must marry a brainless, self-respecting prince, Carlo Hintermann. A rival countess, Angela Lansbury, has eyes on Carlo herself, instigated by her mentor, Prince Albert (Tulio Carminati). Gavin has been commissioned to make a deal with Austria for its bauxite for aluminum-making. Chevalier is in charge of this type of business. Spying Sophia, who feigns non-recognition, Gavin later crashes an imperial ball at which Sophia's wedding is to be announced, forces her to dance with him, declares his love. Gavin, forced to break off with Sophia, gets her to spend a week-end with him, hopes to re-spark their affection. Her mother tells everyone that Sophia has the measles, but Angela won't be fooled. The truth is revealed; Sophia's marriage to Carlo is off. Sophia catches Gavin who is about to motor away. True love triumphs.

Produced by Carlo Ponti and Marcello Girosi; directed by Michael Curtiz from Walter Bernstein's screenplay based on Ferenc Molnar's play, "Olympia."

Harmless for family trade.

"The Sundowners" with Deborah Kerr, Robert Mitchum, Peter Ustinov, Glynis Johns and Dina Merrill

(Warner Bros., December; time, 133 min.)

(No connection whatsoever with 1950 Eagle-Lion release of same title.)

Excellent. Filmed in Technicolor on location in Australia. Fred Zinnemann has produced and directed a realistic heartwarming drama of the mid-1920s revolving about a family of itinerant hard-working, fun-loving sheep drovers. The well-paced feature, one that every exhibitor will be proud to present to his community, has all the ingredients for a box-office success: stars, human interest, suspense, humor, action (fights, forest fires, etc.), pathos, outstanding scenic views and an authentic sketch of sheep-driving and shearing. Robert Mitchum makes an ideal, high-living drover. Deborah Kerr is outstanding as his wife who wants him to settle down on a farm. Peter Ustinov is grand as a cultured, two-fisted Englishman-drover. Glynis Johns is delightful as a man-chasing innkeeper, and Michael

Anderson, Jr. is fine as Mitchum's shy teen-aged son. Production values are high, direction is prize-worthy and the color photography is first-rate:—

Robert Mitchum is a big Irish-Australian who works as a drover, traveling through the bush country taking jobs herding sheep. With him go his wife, Deborah Kerr, and his 14-year-old son, Michael Anderson, Jr. The happy family owns a wagon, a horse and a tent. Deborah and Michael want to settle down. They see a farm for sale near the town of Bulunga. The idea terrifies Mitchum who gets a job driving 1200 sheep to Cawndilla. They take with them Peter Ustinov, an amusing, educated, bearded Englishman, whose specialty is avoiding permanent alliances with matrimony-minded women. During the 400-mile trip, they stop at the farm of an ex-drover. Michael is too shy to respond to the farmer's 14-year-old daughter. Next they barely get the herd through a forest fire. At Cawndilla, Deborah persuades Mitchum to let them all take jobs on the Wattle Run station owned by Ewen Solon. She secretly is saving for a farm. Mitchum works as a shearer, Michael as tarboy, Deborah as cook, and Ustinov — whose met pretty innkeeper Glynis Johns in town—as a wool-picker. Deborah has two women friends: Dinah Merrill, the lonely ex-socialite wife of Solon, and Lola Brooks, the very pregnant wife of John Meillon, the union rep. Mitchum hates the station life, reneges on a promise to represent his gang in a sheep-shearing contest, because he wants to leave town the Saturday of the event. Michael shames him into staying. Meanwhile, Deborah, aided by Dina, delivers Lola's baby, a boy. Mitchum loses the contest to a man about twice his age, but wins 200 quid and a race horse while gambling. He heads back with his family to Bulunga. En route, Michael rides their horse, "Sundowner", to easy victory at a small bush track. Mitchum visualizes a new life of going from track to track. He finally agrees to buy the Bulunga farm his wife and son love, but loses all the money in a gambling game. At the big Bulunga race, Mitchum reveals he has arranged to sell the horse after the race to get the down payment for the farm. Deborah won't let him be a "martyr." After winning, Sundowner is disqualified for interference. The sale off, Mitchum, his family, the horse and lastly Ustinov go off together.

Fred Zinnemann's production, directed by Zinnemann from a screenplay by Isobel Lennart from Jon Cleary's novel.

Family.

"Legions of the Nile" with Linda Cristal, Ettore Manni and Georges Marchal

(20th Century-Fox, November; time, 91 min.)

Poor, but saleable. A badly-dubbed Italian spectacle with no important star. Photographed in CinemaScope, with Color by DeLuxe, and set in Egypt in 50 B.C., the plot revolves about the efforts of Augustus Caesar to break Cleopatra's hold on Mark Antony, who is supposed to be building alliances against him. The plot is difficult to follow, and suspense is limited. Humor relies upon such props as a dwarf-mascot. There are just enough fights and battles to satisfy action fans. Although Cleopatra's name is purposely omitted from the pressbook ads —

another Cleo picture is in the making — exhibitors probably can sell many a ticket by exploiting her. Linda Cristal, currently appearing in "The Alamo," portrays Cleopatra. Ettore Manni has the role of a handsome, two-fisted envoy, while Georges Marchal makes a cool Augustus Caesar. Direction is weak; photography adequate:—

In 50 B.C., Alexandria is in tumult. Augustus Caesar has landed his troops in Africa, is marching toward the Egyptian border. Mark Antony (Georges Marchal), torn between his passion for Cleopatra (Linda Cristal), and the impending war with Augustus Caesar, attempts to form an alliance with the Middle Eastern kings for the purpose of halting the march and defeating his rival. Cleopatra alternates the personality of a corrupt queen, the caprices of a spoiled wife, the weanesses of a headstrong girl and the real courage of a woman in love, with the majesty of a daughter of a powerful dynasty of sovereigns. She follows the war in a detached manner as it goes more and more against Mark Antony. Caesar, though certain of victory, secretly sends an ambassador, Curridius (Ettore Manni), to tear Antony away from Egypt. The Great Council of Priests recognizes the danger of Antony's surrender, repeatedly makes attempts on Curridius' life. Meanwhile, Curridius meets and falls in love with a beauty named Berenice. The day of the great African battle, Mark Antony is defeated. Believing himself abandoned by Cleopatra he takes his own life. She, who had gone to Augustus in a last effort to save Antony, slays herself. Curridius finds a measure of peace in the arms of the faithful Mariamne.

Produced by Virgilio De Blasi and Italo Zingarelli; directed by Vittorio Cottafavi from a screenplay he co-authored with Giorgio Cristallini, Arnaldo Marrosu, and Ennio De Concini.

Not for young children.

"Hell Is a City" with Stanley Baker, John Crawford and Donald Pleasence

(Columbia, November; time, 96 min.)

Fine. An expertly enacted, constantly suspenseful crime melodrama from England, concerning a police manhunt for an escaped murderer-thief. The black-and-white filmed Associated British Picture Corporation's Hammer Production centers around the private life of a police inspector detective as well as his professional manhunting methods. Stanley Baker gives a sharp portrayal of the inspector. The feature rises far above the routine crime programmer. Direction and photography are excellent:—

Stanley Baker, Detective Inspector of the Manchester City Police, is convinced that John Crawford, who just escaped from prison, will return to Manchester, where he has friends and 5,000 pounds worth of jewelry hidden from a robbery, a crime solved by Baker, which sent Crawford to prison. Crawford arrives in Manchester, visits a billiard parlor, where he sets up a plan with two accomplices to rob local bookmaker Donald Pleasence. We learn that Baker's wife is constantly nagging him, doesn't want to have children, although Baker does. The next morning, Pleasence and his wife, Billie Whitelaw, leave for the races, while Pleasence's two assistants, one of

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whom is a young woman, head for the bank with the previous day's takings. Crawford and three confederates are waiting for them. One of the assistants is slugged, the other, the girl, is taken in the car, later killed by Crawford. Her body is dumped on the moors. While inspecting her body, Baker notices that her fingers are covered with malachite green, a substance put on bank notes by the police to trap thieves. Meanwhile, Baker's assistant, Geoffrey Frederick, checks on Crawford's acquaintances. He visits Joseph Tomelty, a furniture dealer whose information led to Crawford's arrest. Also present is Tomelty's beautiful deaf and dumb daughter, Sarah Branch. When Tomelty receives a call from Crawford, the merchant tells the thief, now wanted for murder, that he will shoot him if he comes to his place. That night, desperate for a hiding place, Crawford visits Billie, the bookmaker's wife, with whom he once had an affair. She reluctantly lets him stay in the attic. When Pleasence hears noises overhead in the morning, he investigates, is knocked unconscious by Crawford. Baker makes Billie admit Crawford was there, and that Crawford had a green stain on his hands. Next, in a raid on a gambling game in the moors, a confederate of Crawford's is picked up, also with a green stain on his fingers. The man finally breaks down, reveals his accomplices. When Crawford attempts to recover the jewelry from his previous robbery, which is hidden at Tomelty's, he is interrupted by Tomelty's daughter. She hurls furniture through the window to attract attention. He shoots her, the shot bringing the police. Crawford is captured after wounding Baker in a rooftop fight. Tomelty's daughter lives. So does Baker, who is promoted to Chief Inspector.

Produced by Michael Carreras, directed by Val Guest from his screenplay based on Maurice Proctor's novel.

Not for young children.

TEXAS-SIZED "ALAMO" PREMIERE

We visited San Antonio the other week to witness the Alamo City's all-out welcome for "The Alamo," John Wayne's Batjac Production for United Artists.

Approximately 100 persons — stars, political figures, and reporters — arriving from throughout the nation, were received in Texas-sized ceremonies, beginning with the red carpet reception at the airport, led by Mayor J. Edwin Kuykendall, who was aided by blaring bands and baton-twirlers.

In addition to Mr. Wayne, "Alamo" stars on hand included Frankie Avalon, Richard Boone, Linda Cristal, Pat Wayne, Richard Widmark and Chill Wills. Also present were Dimitri Tiomkin, who composed the musical score, and James Edward Grant, who authored the screenplay.

The festivities included: a frontier street breakfast on Alamo Plaza; a tribute to the little fort's heroes, with Governor Price Daniel officiating; an aerial salute by planes; a 137-mile horseback ride by Alamo Trail Riders; a vast motorcade to the Woodlawn Theatre the evening of the film's global debut; and television coverage and special entertainment for the crowds in front of the theatre.

United Artists exploitation men, with all-out cooperation from the San Antonio Chamber of Commerce, had succeeded in obtaining a great number of "Alamo" window displays through the city.

We even spied an outdoor church bulletin board heralding the picture. Local disc jockies were presenting liberal offerings of the film's music, while the city's newspapers gave not only front-page coverage, but special "Alamo" sections.

Exhibitors who throughout the years have told us of the tremendous effect a Chill Wills p.a. had in their town, would not have been surprised to see the veteran performer leave the comfort of a canopy and stand in the rain to talk to the folks in front of the theatre. Chill is a showman in every sense of the word and a great ambassador for our industry.

Of course, every premiere cannot be tied in with a municipality. This was a "natural" and those responsible for making the world opening of "The Alamo" one huge, ticket-selling campaign succeeded royally.

2 MORE SBA THEATRE LOANS

Two film theatres received loans from the Small Business Administration during August. A direct loan of \$30,000 was made to Barrera Marti, Inc., Santurce, Puerto Rico, which has 13 employees. The Pleasant Valley Drive-In, Olive Hill, Kentucky, received a \$1,000 disaster loan.

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NATIONAL ALLIED'S CONVENTION

Allied States Association of Motion Picture Exhibitors emerged from its 1960 convention in Chicago this week a stronger organization, showing great enthusiasm for attacking the many problems besetting its members today.

Some important convention happenings follow:

Chicago exhibitor Jack Kirsch was elected to head National Allied once again. Mr. Kirsch was president of the association in 1946 and 1947.

It was disclosed that a letter was sent to film company presidents protesting 18 policies and practices on behalf of the Allied board. The specific conditions protested were almost identical with those submitted to the antitrust division of the Department of Justice recently by Sidney Stern, president of Allied Theatres of New Jersey. (See October 29, 1960 issue of HARRISON'S REPORTS).

The appointment by the National Allied directorate of a committee of six to formulate an overall plan for the national exhibitor group's future. The committee is to be led by Ben Marcus, board chairman. Serving with him will be Mr. Kirsch, Irving Dollinger, Milton H. London, James L. Whittle and Trueman T. Rembusch.

Disclosure that Allied's national headquarters may be moved to Chicago from Washington.

No action was taken by the board on a proposal to name an executive director to run National Allied.

The Allied board, attacking the problem of excess sex, violence and uninhibited language in motion pictures, recommended that the Production Code be strengthened and enforced to the hilt. The directorate also advocated that all members of Allied "get behind the Code" by taking proper action" to ban from their screens the films of producers and distributors who insist on violating the Code's provisions.

Outgoing president Al Myrick pointed out that the present product shortage had made it necessary for exhibitors to book films with objectionable themes and dialogue.

In his keynote address, Mr. Kirsch said he was asking himself and those present for an "honest evaluation of our own merchandising efforts and suggesting that perhaps it's time we turned the finger of inquiry into a probe of how good or bad operators we individually have been."

Mr. Kirsch said that what bothered him the most is that some theatre owners have placed themselves in a position where "they seem unwilling to voice opposition to policies and practices which they admit are hurting them because they say to offend their oppressors might make a bad situation worse."

"By accepting without protest every innovation in selling methods which forces them to the wall," Mr. Kirsch noted, "independent exhibitors, in effect, concede that they have no right to be in this business; that they exist by sufferance of the film companies; that, no matter what discrimination are practiced against them, there is nothing to do but grin and bear it."

Commenting on the important job of exploiting each picture, Mr. Kirsch suggested that exhibitors "use a little imagination, spend a few dollars, be creative and utilize all the tools supplied by the makers of movies in your sales techniques."

Milton Rackmil, Universal-International president, received Allied States' 1960 Achievement Award as industry man of the year. Billy Wilder was named director of the year; Shirley MacLaine, actress of the year; Tony Curtis, actor of the year; and Ben Marcus, showman of the year.

Irving Dollinger, an Allied representative on COMPO's executive committee, proposed to the convention's delegates a six-point program to guide National Allied in its future course.

Mr. Dollinger's six goals follow:

"1. To represent fairly and honorably the independent exhibitor.

"2. To see that our members get a steady flow of good pictures at terms that are fair and profitable.

"3. To help our members to increase the grosses in their theatres.

"4. To give them aid when they have legal or legislative problems.

"5. To increase our membership by state units and to increase the membership in each unit.

"6. To keep our members completely informed of what is happening in other units as well as in all of exhibition."

URGES ONLY FLAT RENTALS FOR SMALLER THEATRES

Frank Mantzke, North Central Allied president, is appealing to all the film companies to sell flat to small-grossing theatres, claiming that these houses cannot survive unless they make a "decent" profit on important attractions and they cannot do so if forced to pay percentage.

ONE SBA LOAN IN SEPT.

The Isis in Trinidad, Colorado, was the only theatre to receive a loan from the Small Business Administration during September. A participation loan of \$5,000 was approved for the theatre which has three employees.

"The World of Suzie Wong"
with William Holden, Nancy Kwan,
Sylvia Syms and Michael Wilding

(Paramount, December; time, 129 min.)

Very good. A romantic drama dealing with an American architect-would-be-artist in Hong Kong, and the beautiful Chinese prostitute who serves as his model, finally becomes his wife. Adapted from a novel and hit play, the picture, filmed in Hong Kong, in Technicolor, has humor, pathos and suspense. Extremely frank in both situations and dialogue, it is too melodramatic for class audiences. Nancy Kwan is magnificent in the title role. She is the prettiest, sexiest and most talented player cast in an Oriental role in an English-speaking production in many a year. Holden is ideal as the artist. Michael Wilding is outstanding as a member of the local British set. Sylvia Syms is sympathetic as the banker's daughter who chases Holden. "Suzie" is the current Radio City Music Hall attraction. Direction is first-rate; cinematography, excellent:—

William Holden, an American architect who plans to spend a year trying to prove his worth as an artist, is on the Wanchai Ferry to Hong Kong. Aboard he meets Nancy Kwan, a beautiful young Chinese woman who says she is a grand lady, daughter of a man who owns many houses. When the ferry docks, she disappears. Holden spies her leaving the second-rate Nam Kok hotel, rents its best room, discovers he is the only male tenant. The others are "yum yum" girls. One is Jacqui Chan, a sweet bespectacled lass. Another is Nancy, who pleased with herself that she fooled Holden, offers to be his girl friend. He diplomatically declines the offer. At his bank, Holden meets executive Laurence Naismith and his daughter-secretary, Sylvia Syms. Back at the hotel bar, Holden feels lonely watching the girls kissing the male customers. He asks Suzie to pose for him in his room. At a restaurant with her, he finds she can't read when she orders salad dressing and drinks it. She admits that she can tolerate her life only by pretending she is a grand lady. Nancy tells Holden that "with you is different I feel something in heart." Later, he beats up a sailor who maltreated her. He continues to paint, while Sylvia, who has fallen for him, tries to sell his work in London. Although Holden feels constantly closer to Nancy, he allows Michael Wilding, a married British gentleman, to take her as his mistress. But soon Wilding returns to his wife, and Holden accepts Nancy's love. He follows her to the slums one day, learns she has a child there. Now Holden has two models. When she offers to go back to "work" to support them, Holden, disgusted, heartbroken, throws her out. He starts looking for her during a period of heavy rains. Nancy returns to say that her son is in a house which is in a landslide area being evacuated by the authorities. Breaking through police lines, they climb up the shack-packed hill, only to find the baby dead. After a funeral ceremony, Holden asks Nancy to marry him. She accepts.

Ray Stark was producer. Richard Quine directed from a screenplay by John Patrick, adapted from the novel by Richard Mason and the play by John Osborn.

Adults.

**"North to Alaska" with John Wayne,
Stewart Granger, Ernie Kovacs, Fabian
and Capucine**

(20th Century-Fox, November; time, 122 min.)

Fair. Strictly for the unsophisticated is this exploitable tale of a newly rich, love 'em-and-leave 'em gold miner (John Wayne), who falls for the French prostitute (Capucine) he is taking back to camp as a bride for his partner (Stewart Granger). A cast with a star-name for all types of patrons; a promising female newcomer in the person of Capucine; a photogenic early Seattle and Alaska; CinemaScope and Color by DeLuxe; a catchy title song; a scene-pilfering shaggy dog — all these ingredients barely manage to salvage this would-be comedy from being a real dud. It is too silly to be taken seriously, and only rarely humorous enough to make the grade as a comedy worthy of its cost and cast. A poor screenplay is the main reason for this well-directed production being almost completely off-target:—

In 1900, in Nome, Alaska, John Wayne, his partner, Stewart Granger, and Granger's younger brother, Fabian, have just received \$100,000 in cash for the gold they have brought into town from their mine. Wayne has to go to Seattle to buy mining machinery, so it is decided that he will bring Granger's fiance back with him, while Granger builds a honeymoon cabin. Next, Wayne meets smooth-talking Ernie Kovacs, who talks the good-natured Wayne into lending him \$500, and insists that Wayne hold his large "diamond ring" as security. When a bottle accidentally shatters the ring, Wayne realizes he has "been took" and bashes Kovacs in the nose. In Seattle, Wayne finds that Granger's French fiance, Jennie Crocker, is now married to a coachman. When Wayne meets Capucine, another attractive French woman — a "hostess" at an establishment in the honky-tonk district, he decides to take her back as a substitute for Jennie. Capucine, misunderstands that she is meant for Granger, falls for Wayne. On arrival in Nome, Wayne decides to send Capucine back, but she will have none of it. Capucine, we learn is a former girl friend of Kovacs, who has won the hotel in a card game. She now rejects him, however. Kovacs plans to use alcoholic Mickey Shaughnessy, the hotel porter, "to jump" the mine claim of Wayne and Granger. Wayne is able to save a neighboring miner, Frank Faylon, from a band of claim-jumpers. When Granger realizes Capucine is in love with Wayne, and that his partner, although he won't admit it, has fallen for her, he stays with Capucine in the honeymoon cabin, feigns a champagne party for two, to get the jealous Wayne to declare his intentions. This only angers Wayne. The next day troops arrive to say the mine claim has been cross-filed. Back in town, Wayne gets Shaughnessy to admit Kovacs has used him to steal the mine, and after a brawl with Kovacs, the con man is dragged to the Commissioner's office. To stop Capucine from taking a boat back to Seattle, Wayne finally has to admit in public that he loves her.

Produced and directed by Henry Hathaway from a screenplay by John Lee Mahin, Martin Rackin and Claude Binyon, based on the play "Birthday Gift," by Laszlo Fodor.

Adults.

"Santa Claus" with Joseph Elias Moreno

(K. Gordon Murray, November; time, 94 min.)

Fair. For the kiddies at Christmas. A Mexican import, narrated and dubbed in English, the slow-moving, overlong Eastman Color feature shows Santa in a toy factory, equipped with up-to-date gadgets allowing him to follow the adventures of the world's children. In one pleasant scene, children from around the globe, in native costumes, sing their favorite tunes. Santa's earth visit is thwarted by a red-suited devil who lures children into mischief. Joseph Elias Moreno is competent as St. Nick. This programmer, which won the Golden Gate Award for the best family film at the 1959 San Francisco International Film Festival, should win a flock of holiday bookings if for no other reason than the great scarcity of similar wholesome Christmas pictures:—

In a beautiful gold and crystal palace, far up in the heavens, lives merry old Santa Claus, with flaming red suit and cloud-white whiskers. There, children from all parts of the world—including China and Russia—help the old gentleman in the largest toy factory anywhere. Santa has a crystal laboratory there, with modern apparatus to keep watch over the earth's children—an earscope, teletalker, cosmic telescope, master eye and a dreamscape. While Santa's preparing for his Christmas Eve visit to earth, the forces of evil appoint a mischievous demon to lure children into mischief. A poor little girl is tempted to steal a doll. Three little boys are persuaded to harrass Santa. Before leaving for earth, Santa visits the fabulous Merlin the Magician, who provides him with miraculous powders to keep children asleep and dreaming and with the Flower-To-Be-Invisible. He also carries the Golden-Key-Which-Opens Everything. The most beautiful night of the year arrives, and the children sing their goodbye to Santa, who soars into space in his sleigh, drawn by white reindeer, and carrying the Sack-That-Never-Fills. Santa has many adventures on earth, where he has to battle hard against the little demon. But in the end, he triumphs over evil, succeeding in chastening the naughty children, to bring the little rich boy the only present he really wants—the company of his night-clubbing parents—and to insure the happiness of the poor little girl who had not dared to hope that Santa would remember her.

Produced by Wm. Calderon, directed by Rene Cardon.

Mainly for children.

"The Shakedown" with Terence Morgan, Hazel Court, Donald Pleasence, Bill Owen and Robert Beatty

(Universal-Int'l, February; time, 91 min.)

Good. An unpleasant British crime melodrama about a vice boss who uses a portrait studio and model school as a front for blackmailing. The programmer is unfolded at a rapid pace, but is short on suspense. Terence Morgan is properly vicious as the handsome blackmailer. Hazel Court is competent as an undercover policewoman. Outstanding performances are rendered by Harry H. Corbett, as a rival vice leader, and Donald Pleasence, as an alcoholic photographer. Direction is good; black-and-white photography, fine:—

Terence Morgan is told by his cell-mate Bill Owen, that it will be suicide to try and take back his prostitution ring from the mobsters who have moved in on him. But upon his release from prison, Morgan is determined to once again be a big-time vice boss. First he visits his one-time girl friend, Gene Anderson, now the Number One girl of Harry H. Corbett, the man who took over Morgan's business. After a brush with Corbett, Morgan finds he can't get help from any of his former associates. Morgan gets an idea when he meets and befriends a broken-down portrait photographer, Donald Pleasence. Morgan relieves Corbett's henchmen of 3,000 pounds (\$8,400) and open a portrait studio and model school. By day it is a respectable business; by night, a venue for the amateur photographer wanting to photograph a nude. The unsuspecting amateur would soon fall for the "model" who is really a prostitute. Hidden cameras go into action and the customer is the victim of the shakedown, or blackmail. Hazel Court joins the model school, and Morgan falls for her. When Pleasence realizes Morgan isn't really interested in running an honest business, he confronts Morgan, who quickly shows the hard-drinking photographer, how involved he is as a partner. A trapped "pigeon" is bank manager John Salew, who becomes desperate when Morgan keeps squeezing money from him. Morgan's secretary turns out to be a spy planted by Corbett. Morgan leaves her, beaten and crying, in a sack at Corbett's door. In return Corbett wrecks the place. Then Morgan has Corbett beaten up and turns a fake passport of Corbett's over to the police. Hazel, we learn, is a police officer, put into the model school by Robert Beatty, inspector on the vice squad. On a dinner date with Morgan, Hazel is recognized by a petty crook. Owen, now Morgan's aide, reaches his boss at the studio where Morgan is with Hazel. She realizes she has been spotted. But the police have also been informed by their man that Hazel's identity is known to Morgan. As Morgan threatens Hazel with a gun, the police arrive. Morgan rushes to a door, opens it. Bank manager Salew is there, starts pumping Morgan full of bullets. Hazel kneels over Morgan as he dies.

An Ethiro Production, produced by Norman Williams and directed by John Lemont from a story and screenplay by Leigh Vance and Lemont.

Adults.

"Swiss Family Robinson" with John Mills, Dorothy McGuire, James MacArthur and Janet Munro

(Buena Vista, December; time, 126 min.)

Good. Walt Disney's Technicolor-Panavision version of Johann Wyss' classic adventure story should please mainly the sub-tecnagers. A pleasant tale about a family's life on a deserted island, filmed in the British West Indies, it has action, romance, suspense and comedy. At times there is too much dialogue for what is primarily a kiddy attraction. Highlights of the feature include an action-crammed battle with an attacking band of pirates led by Sessue Hayakawa and a race involving a zebra, an ostrich, a dog, a monkey and a baby elephant. John Mills and Dorothy McGuire are the happy parents. James MacArthur

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and Tommy Kirk the teen-aged sons, and Kevin Corcoran, the youngest boy. Janet Munro is a sweet lass rescued from the pirates. Direction is good; photography — offering fine views of the West Indies — is first-rate:—

A Swiss family, fleeing the oppressions of Napoleon, is shipwrecked on a deserted island far from their destination, a New Guinea colony, when pirates chase their ship into a storm. Father, John Mills; mother, Dorothy McGuire; sons James MacArthur, Tommy Kirk and Kevin Corcoran, reach land in a tub-raft. Later they salvage supplies, domestic animals and firearms. For their comfort and safety they build an elaborate split-level tree-house. Next they construct a series of fortresses for protection against pirates. Attempting to learn if they are on an island, James and Tommy build an outrigger, which crashes against the rocks at the other side of the island. Here they discover pirates holding two captives: a shipping magnate, Cecil Parker, and his grandson, Bertie. The boys have only time to free Bertie before the pirates spot them. Bertie, they learn is a girl, Janet Munro, whose grandfather had her pose as a cabin boy when her ship was attacked. On Christmas day, the trio arrive at the tree-house after a rough jungle trip. During the family party, James and Tommy come to blows over Janet. To ease tension, Mills conducts an animal race (ostrich, zebra, baby elephant, dog). At the height of the fun, Janet spies the pirates, led by Sessue Hayakawa, storming ashore. Using rifles, coconut grenades, logs, traps, the pirates are beaten back, just as an armed merchantman arrives on the scene, destroys the pirate ship. Jane's grandfather is aboard. Only Tommy decides to leave the island to attend a London university. James and Janet will stay with the adults to help found a colony. Kevin will remain on the isle a few years before being sent to school.

Produced by Bill Anderson, directed by Ken Annakin from Lowell S. Hawley's screenplay based on the novel, "Swiss Family Robinson," by Johann Wyss. Family.

"Come Dance With Me"
("Voulez-Vous Danser Avec Moi?")
 with **Brigitte Bardot, Henri Vidal**
 and **Dawn Addams**

(Kingsley Int'l, current; time, 91 min.)

Fair. Sex kitten Brigitte Bardot, who has matured to the status of sex cat, portrays a sweet, sweated Sherlock in this French-made mystery-comedy, which finds her attempting to free her husband from suspicion of murder by trying to unravel the slaying of a curvaceous redhead, who runs a dance studio and dabbles in blackmail. Lensed in Eastman Color and available dubbed or subtitled, the suspense-lacking film contains much footage on homosexuals, one of them being a transvestite. The feature, which never gets hilarious, offers many minutes of easy-on-the-eye BB. There's a reverse twist sequence wherein Miss Bardot peeks at the backs of three men in the showers. Henri Vidal is very believable as her young dentist-husband, while Dawn Addams is quite convincing as the blackmailing redhead. Paul Frankeur is

a very professional police inspector. Direction and photography are fine:—

Brigitte Bardot, an industrialist's daughter, marries young dentist Henri Vidal, against her father's wishes. One evening the newlyweds quarrel. Vidal seeks solace in a bar, meets a young woman, Dawn Addams, and goes home with her. Although he succeeds in resisting temptation, he is unknowingly photographed embracing Dawn by her blackmailing partner, Serge Gainsbourg. When an angry Vidal shows up at the dance studio operated by Dawn, he finds her dead of a bullet wound. Brigitte, who followed him to the school, is soon convinced of Vidal's innocence, although unaware, at first, that he was blackmailed. The next day Brigitte, turned amateur sleuth, takes a job as a dance instructress at the studio, now run by Dawn's husband, Dario Moreno. Brigitte's suspects included Gainsbourg the photographer; Philippe Nicaud, a homosexual teacher, who also is a female impersonator-vocalist at a nightclub catering to homosexuals; and Pierre, the barman. We learn that Dawn was the mistress of an elderly rich man, who died three years ago. His son, another homosexual, and Nicaud committed the murder. Brigitte, aided by her father and Vidal, stumbles upon the solution the same time as does Paul Frankeur, the inspector assigned to the case. Brigitte has just knocked out the killer, when the police, who already have Nicaud in custody, arrive. Brigitte and Vidal now can return to making their new marriage a success.

A Francis Cosne Production, directed by Michel Boisrond, based on the Kelley Roos novel, "The Blonde Died Dancing." Dialogue by Annette Wadmont.

Adults

A PROFESSOR EXAMINES PAY-TV

"If Pay-TV offers — as it must under existing conditions — much the same sort of fare as is now provided by free TV, what happens to the latter? Will the public want to pay to see the same kind of entertainment they now receive free? Obviously not. But the conclusion does not follow that pay-TV will have to offer substantially different fare in order to be successful. A more realistic conclusion is that the public will be given no choice but to pay for substantially the same thing it now receives free." — Dallas W. Smythe, research professor of communications at the University of Illinois, in an article, "Menace of Pay-TV" in *The Nation*, Jan. 4, 1958.

STORM DAMAGE LOANS

The Small Business Administration is understood to be granting loans at three per cent interest for repairs and rehabilitations of theatres damaged by Donna, the September hurricane, if they are located in an officially declared disaster area. Loans can be expedited if applications are accompanied by repair estimates from contractors, or, in the case of an incorporated business, by a balance sheet.

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WILL THE HARD-TICKET POLICY DIE IN TIME TO SAVE THEATRES?

The widely read investment survey, "The Value Line," in its recent examination of entertainment industry stocks, described the roadshow sales method as follows:

"The company opens the film in only a limited number of theatres in major cities around the world. The initial engagements, featured by sale of reserved seats at advanced prices, generally last several months, sometimes over a year. Only after the picture has fully exhausted its potential in these key houses will it go to theatres in nearby communities. Even then, the film will be exhibited on the basis of one or two showings a day and at higher-than-usual admission charges. This pattern of gradually moving down the scale, charging what the traffic will bear, continues over a period of several years until the picture is offered at neighborhood theatres at popular prices. The advantage of this form of distribution is that, from a given number of audiences, the picture will generate the maximum box office receipts."

Unfortunately, Value Line does not touch upon the weaknesses of the roadshow policy.

First of all, what will become much more obvious to film company stockholders in the near future, is that the whole idea of roadshowing a picture represents a big risk on the part of the distributor.

When word reaches the bulk of exhibition that a picture is failing to stand up as a roadshow, they are not so quick to buy it—and if they do they will ask better terms since its shortcomings have been spotlighted in its hard-ticket run. Thus Value Line's reference to a "pattern of gradually moving down the scale" is blasted, since there is no automatic audience for any film today. Even the hits encounter trouble when they arrive stale.

Next to be considered is that as more features fail to make the grade as road-shows—"Sunrise at Campobello" seems to be suffering this experience—(and industryites have already tagged several forthcoming roadshow offerings as extremely bad risks) the public is less apt to pay \$3.50 for a movie that may be offered at a more popular price the following week.

The public is also going to realize that several roadshow attractions have no reason for being hard-ticketed other than that is the distributor's sales policy to squeeze more money from the patron. For despite extravagant claims, many hard-ticket films never cost more than twice as much as the average 'A' picture today. We hope that exhibitors are not being fooled by the publicity releases mentioning astronomical production costs, which, if true, would make a better

case for a higher film price—to the exhibitor. For example, "The Alamo" was brought in for less than half of its asserted \$12 million cost.

Advocates of the roadshow policy will point to "Ben-Hur," which M-G-M says has grossed more than \$25 million in its 97 U.S. and Canadian dates. However, it must be remembered that "Ben-Hur" is in an orbit of its own today.

Our answer is to point to "Psycho," the modestly-budgeted Hitchcock shocker which Paramount, its distributor, claims has accounted for over \$7,250,000 in its first 3,825 U.S. and Canadian engagements.

Stockholders should be made aware that M-G-M's "Ben-Hur" policy shortsightedly deprives most theatre-customers of a money-making attraction, while Paramount, in the case of "Psycho" is allowing thousands of theatres to benefit from a smash hit.

A producer who sets out to make a roadshow film is like the ballplayer who tries to hit a homer each time at bat, rather than just to smack the ball solidly, for a safe hit. Producers, we believe, will soon realize they have a better chance of hitting today's sky-is-the-limit jackpot by making more films for their
(Continued on Back Page)

PATHE-ALPHA'S FIRST FILM

"The Deadly Companions," starring Maureen O'Hara, has been set as the first feature on the production schedule of the recently formed Pathe-Alpha Distributing Company. This was announced jointly by Albert M. Pickus, president of Theatre Owners of America, and Budd Rogers, president of Pathe-Alpha.

Budgeted at "over a million dollars," the film will be produced by Miss O'Hara's brother, Charles B. FitzSimons, from A. S. Fleischman's Civil War novel, "Yellowleg," and has been approved by TOA's production review committee. The picture, scheduled to go before the cameras in late December or early January, should be ready for release in the April-May period.

Pathe-Alpha has reported plans to produce 12 to 14 pictures yearly. TOA's committee will review each script, approving those it considers playable in all commercial houses and of boxoffice potential.

Pathe-Alpha will solely finance and produce each approved script and TOA will urge its members to play the resulting productions.

This is good news and further evidence that Pathe Laboratories is going ahead with its announced film-making intentions. Every good picture counts these days and we hope to see Pathe-Alpha turning out at least a dozen attractions in 1961.

"The Facts of Life" with Bob Hope, Lucille Ball, Ruth Hussey, Don De Fore and Louis Nye

(United Artists, December; time, 103 min.)

Very good. A comedy treating the love affair of two married members of the same Pasadena country club set. The Panama and Frank Production, filmed in black-and-white, boasting an unusually exploitable star team, undoubtedly will run into some opposition in many situations because of its theme. Bob Hope, a comedian-M.C. and Lucille Ball, his wife's best friend, are thrown together when their respective mates can't join a trip with a third couple to Acapulco. The barriers blocking Bob's and Lucille's attempts to be alone provide a stream of chuckles, but many of the situations are over-milked. One scene finds the erring two some visiting a drive-in theatre, at which a young couple alone in the back seat of a car, suddenly pops up into view. Some UA promotional material is misleading in that it does not point out that both of the leading players are supposed to be married. Direction and photography are very good:—

Three California couples, members of the same Pasadena country club set, have been taking vacations together for years. The couples are Lucille Ball and Don De Fore, (married 15 years); Ruth Hussey (Lucille's best friend) and Bob Hope; and Philip Ober and Marianne Stewart. The six are set to depart for Acapulco. At the last moment Hope's child develops a cold and his wife, Ruth, decides to stay home. Lucille's happy-go-lucky husband must go to San Francisco on an emergency business errand. Thus Lucille and Hope find themselves on their way to Acapulco with Ober and Marianne. Thrown together, Lucille and Hope get a new look at each other, liking what they see. In Mexico, the Obers become ill, insist Lucille and Bob take the chartered fishing launch alone. Landing Lucille's marlin becomes a joint effort and the start of a relationship neither expected. A love affair blossoms. On the way home, both are cognizant they must return to being friends again and stop being lovers. The three couples settle in their old routine. Hope and Lucille, finally get together one night at a drive-in movie and are almost detected by their cleaning man. Next, the couple runs off to a motel. When Hope goes out to get coffee for Lucille, he can't find the motel again. She takes a cab home alone. So again their romantic moments of Acapulco are difficult to re-create. Hope persuades Lucille to visit a friend's cabin near Monterey with him, while their respective families are away. Lucille, deciding to divorce her husband, leaves a note for him. A heavy rain makes the cabin miserable, and Lucille and Bob have their first quarrel. The two suddenly realize that love with responsibility is something else again and what they're running away to is what they were running from. They rush back to Pasadena to get the note before De Fore and the children return. But at the airport they run into some friends, Louis Nye and his wife, Hollis Irving. Hope manages to cover up and gets Lucille off on the plane with Hollis. Lucille finds De Fore has the note, says he didn't read it. She asks him to throw it in the fireplace. It can be seen that the note has been opened and that De Fore is willing to overlook any possible indiscretions by Lucille. On New Year's Eve, the three couples are together celebrating together. For Lucille and Hope it is obvious that they have had a most beautiful affair.

An H-L-P production produced by Norman Panama and directed by Melvin Frank from a screenplay by Panama and Frank.

Adults.

"A Dog, a Mouse and a Sputnik" with Noel Noel, Denise Grey, Mischa Auer, Noel Roquevert, Darry Cowl and Natalie Nerval
(Films Around the World, current; time, 85 min.)

Poor. Despite its promotion-worthy title, this French import, available in a stiffly executed English-dubbed version, as well as with subtitles, has too few laughs to make it a worthwhile comedy attraction in an art house or as a supporting feature in a standard theatre. The story concerns a present day conservative Frenchman, Noel Noel, whose auto mishap has blacked out his memory up to World War I. When a Russian satellite capsule lands a laboratory dog and mouse on his country property, he befriends them, refuses to surrender them to the French and Soviet authorities, and wins a trip to Moscow, where he accidentally is launched with Mischa Auer in a rocket. Direction is good; black-and-white photography, very good:—

Noel Noel, a rather old-fashioned and conservative Frenchman, is hurt in an auto accident, which blacks out all memory more recent than World War I. Into the garden of his remote country home, where he is recuperating, falls the capsule of a Soviet Sputnik, containing a laboratory dog and white mouse. Noel is overjoyed. He believes the dog to be an old one he lost many years before. He also adopts the white mouse, whose eccentric behavior (the result of its lab background) fascinates him. The Soviet government, which has boasted of the capsule's accuracy, has to admit that its aim was 1,000 miles from the Moscow area, and requests the return of the experimental animals. Noel, whose memory lapse makes all sputnik-rocket talk seem like lunatic-babbling, conducts a one-man war against the might of diplomacy, police and military action, refusing to give up the animals, which he considers his property. The French and Soviet governments capitulate. He is offered a trip to Moscow with the animals, which he will be allowed to keep, as soon as the scientists are through with their observations. Wandering into a "dud" sputnik with professor Mischa Auer, he is propelled into orbit. He lands safely. Returning home, he finds his faltering car can only go a few miles per hour, finally has to be towed by a farmer's horse.

A Films Jean-Jacques Vital Production, produced by Louis De Masure, directed by Jean Dreville from a screenplay by Vital.

Family.

"Cinderfella!" with Jerry Lewis, Ed Wynn and Judith Anderson

(Paramount, December; time, 91 min.)

Fair. The celebrated fairy tale, "Cinderella," has been brought up-to-date, set in Southern California and tailored so that producer Jerry Lewis can play the title role. What emerges is a family film that has only a fair share of laughs, some comic situations and average performances and direction. Some of the production sequences are impressive and the use of color by Technicolor makes the gaily tinted costumes effectively underline the highlights of the various scenes.

Because of excessive dialogue, the picture seems longer than its hour-and-a-half. Although many adults will not be more than mildly impressed by this Lewis comedy, it should be noted that the comic has a large following among the younger set. His name, plus the property, could enable this one to do well at the box-office. Every Lewis film has been successful, Paramount boasts:—

When father, Alan Reed, dies, the household in Southern California is taken over by stepmother Judith Anderson, who thinks only of financial and social gains for herself and two spoiled sons, Henry Silva and Robert Hutton. She has no use for Fella, her stepson, Jerry Lewis. Chore-laden, but smiling, Lewis constantly dreams his father is trying to tell him where money is hidden in the house. Judith, unlike Lewis, knows that the money really is there, tries to hear Lewis mumble in his sleep and is "nice" to him. Judith's extravagance leads her to try to bring a princess, Anna Maria Alberghetti — newly arrived in the U.S. on a husband-hunting mission — together with son Hutton. Fairy godfather Ed Wynn visits Lewis, makes it possible for him to look at the princess. Hiding in the bushes, Lewis screams when accidentally stepped on by Hutton. The princess sees Lewis is left behind to clean the furnace. Fairy godfather, who says he engineered Cinderella's success, transform Lewis' bicycle into a chauffeur-driven car, sends him as a prince to the ball. While dancing with Anna Maria, Lewis confesses he's living a lie. When Lewis runs off before midnight, he leaves his shoe behind, which the princess holds. At home, when Silva confronts Lewis as the prince, Jerry grabs a tree limb to escape. The limb falls, and from a hole in the tree pours a fortune of gold coins, jewels and currency. Lewis turns father's riches over to stepmother and forgives her. Lewis meets the princess (with his shoe) on the road, tells her they can never marry because people and persons cannot mix. She rips her clothes to plainness, rubs off her makeup to show real freckles. The two live happily ever after.

Produced by Jerry Lewis, directed by Frank Tashlin from his screenplay.

Family.

"Journey to the Lost City" with Debra Paget, Paul Christian, Walter Reyer and Claus Holm
(American Int'l, November; time, 94 min.)

Fair. A slow-moving, very exploitable, action programmer, filmed mainly in India with an international cast. The German-Italian-French spectacle, a Fritz Lang production, shot in poorly tinted Colorscope, is greatly hampered by inferior dubbing. The humorless feature depicts the adventures of an American architect in picturesque Eshnapur, who wins the heart of a dancing girl whom the young maharajah has picked to be his maharanee. Much of the grim tale unfolds in underground passages, one of which contains a eerie leper colony. Plus factors are the suggestive dances of a scantily-clad Miss Paget; some combat sequences, the great works of architecture and the desert scenes:—

American architect Paul Christian is in India, on his way to the secluded city of Eshnapur, where he has been commissioned by the young maharajah, Walter Reyer, to help build hospitals and housing

projects. Christian meets and befriends Debra Paget, a dancer also summoned by the maharajah to perform at the Festival of the Goddess, at which no foreigner may be present. When a tiger attacks Debra's tent at night, Christian fights him off with a torch. Debra sings an Irish folksong, reveals she is part European. In Eshnapur, the maharajah's brother, and prime minister, Claus Holm, plots to usurp the throne. His confederate is the brother of the late maharanee, who is disturbed that a dancer may succeed his late sister. The High Priest is angry because the maharajah is inviting foreigners to the city. Arriving in Eshnapur, the maharaja, ignorant that Debra has fallen for Christian, gives the architect an emerald ring for saving her life. Holm encourages Reyer's love for Debra, knowing that it will incur the wrath of the populace. Christian is discovered visiting Debra, is handed a spear with which to fight a tiger. The architect wins and must leave the city in 24 hours. Christian and Debra escape at night just as the American's sister, Sabina Bethman, and brother-in-law, Rene Deltgen, reach Eshnapur. Christian's sister is told he's on a hunting trip. Holm locates the dancer and the architect, but tells the maharajah that Christian was killed by a tiger and that he found Debra bound hand and foot. The maharajah doesn't believe that Debra was forced by Christian to leave the city. Debra's servant girl is killed through treachery. Holm tells Debra that Christian is alive, that he will be set free the day she marries the maharaja. She agrees, but tells Christian's sister where he is being kept prisoner. The late maharanee's brother now puts the army at the prime minister's command, in a move to take over the throne. With the aid of a sympathetic Indian architect, Christian's sister and brother-in-law, go through the palace's underground passages looking for Christian. As the wedding starts, Holm orders Christian killed, but the American overpowers his would-be assassin, meets his sister and brother-in-law, Christian secretly follows the prime minister whose men take over the palace, whip the maharajah. Christian gets word to the maharajah's loyal forces, who retake the palace. The maharajah releases Debra to join Christian. The two leave the city.

Produced and directed by Fritz Lang from Werner Joerg Luecke's screenplay based on an original story by Thea Von Harbou. Associate producers were Risoli Film Rome; Regina Paris and Criterion Film Paris.

Adults.

"Bluebeard's Ten Honeymoons"
with George Sanders, Corinne Calvet, Jean Kent and Patricia Roc

(Allied Artists, current; time, 70 min.)

Poor. A crime melodrama about a Parisian furniture scout who, to have enough money for his gold-digging girl friend, slays a series of women. The grim programmer is hackneyed and repetitious, with only a small degree of suspense. Comic relief is sought via such tired humor as: She: "Where did you get all that money?" He: "I made a killing." Sanders does the best he can with a horrible script. Miss Calvet misses the mark completely:—

George Sanders, a suave, bearded scout for antique furniture dealers in Paris, is smitten with night club

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dancer Corinne Calvet, who only bestows her favors on him when he gives her money for a fictitious operation she says her mother needs, promises to get more. Next, Sanders tells widow Patricia Roc he will sell her furniture for her. Her younger sister, Ingrid Hafner, spots him at Patricia's apartment. In an argument, which finds Sanders angry because Patricia sold her furniture to someone else, and won't let him "invest" her money, Patricia falls to her death from a bridge near railroad tracks. Sanders takes her money, ring, keys; places her body on the tracks to appear a suicide. He has his beard shaved off, then sells her furniture, which wasn't picked up yet; gives the money and ring to Corinne, who wants still more. Sanders next victim is Jean Kent, a widow who advertises for a husband. He poisons her at a lonely forest villa he has rented, dismembers her body with a handsaw, burns it. Jean had given him access to her savings. He continues his career of widow-hunting, courtship and murder, keeping a business-like account of his "expenses" and "net profits" in each case. When he learns Corinne is really in love with Sheldon Lawrence, he lures her to the villa, bashes in her head. Meanwhile, Ingrid, believing her sister had met with foul play, tracks Sanders down through a furniture dealer who has a chair of her sister's. Sanders is about to clobber Ingrid with a candlestick when the police inspector she called arrives. Sanders runs into the woods. A Siamese cat of one of his victims jumps on him, holds on and snarls loudly until the police get their man.

Produced by Roy Parkinson and directed by W. Lee Wilder from Myles Wilder's screen play.

Adults.

"The Flute and the Arrow" with natives of the Muria tribe of India

(Janus, current; time, 78 min.)

Very good. Arne Sucksdorff, noted Swedish documentary, spent two years writing, directing and lensing—in AgaScope and Eastman Color—this documentary-drama revolving about the Murias, a brown-skinned isolated tribe of the jungles of Central India. One of its young men, who marries an outsider, is the main character of the film, which is adaptable as a second feature in standard situations, or as the main attraction in art outlets. It is ably narrated in English by Arthur Howard from a script by William Sansom. Sucksdorff's shots of rice paddies, the jungle at night, dances, people and animals, are prizeworthy, and the story involving the hunting down of a killer leopard is not without suspense. Ravi Shankar's superb music is another major factor in bringing this unknown part of India to life:—

In India today, there lives a little-known tribe, the Murias, who are isolated in the Bastar jungle area and visit a town only to buy food and market their wares. Ginju, a Muria hunter, marries out of his caste and he and his bride, Riga, and their infant are excluded from participation in any tribal ceremonies. When Ginju kills a man-eating tiger, the tribesmen become somewhat friendlier, but when a leopard starts to stalk the village, it is taken to be a bad omen, caused by Ginju's wife's presence. Ginju is made to live outside the village. Ginju's young cousin, Chen-

dru, is surprised by the leopard, which the tribesmen believe they have surrounded, and runs for aid. Ginju follows the animal to its lair, kills the beast, but loses his own life in the struggle. Ginju's flute and arrow are buried by the Murias.

WILL THE HARD-TICKET POLICY DIE IN TIME TO SAVE THEATRES?

(Continued from Front Page)

money. They also stand a better chance to stay in the league.

With Universal-International's "Spartacus" reportedly doing "near capacity" business in its first six roadshow dates, Milton Rackmil, U-I president, had the following to say at the recent Allied States convention:

"I feel there is a place on the horizon for the roadshow attraction, but it must represent something particularly special, or there is no reason under any condition to place a picture on a roadshow basis.

"Only the very unusual property with great values in cast, story and production, and which can sustain itself with audiences, should be given the advanced price-reserved seat treatment. Unless this principle is followed, the public is disillusioned and the whole industry suffers. We are therefore, and will continue to be cautious in our determination that a picture be placed on a roadshow policy."

Concluded Mr. Rackmil, "I might add that we have no present plans on our schedule of productions for any roadshow picture."

Universal has, of course, provided exhibitors recently with a good number of outstanding soft-ticket attractions, which must help ease some of the pain theatremen undergo who are being deprived of "Spartacus" at this point.

Until the film companies—and their stockholders—realize how unusual such successes as "Ben-Hur" and "Spartacus" are, the small exhibitors will have to fight to stay open, while seeing film company profits derived from small-town and subsequent-run theatres being gambled on roadshow attractions, which they can't book, and which, in increasing numbers, are failing to attract the public on a hard-ticket basis.

For the industry's sake, and especially for the survival of the little exhibitor, we hope roadshows are on the way out, and that the public gets a chance to see more and better films in their neighborhood theatres.

A greater supply of good pictures made available to all exhibition, and therefore to all segments of the public, is the real answer to a more successful industry.

TOLL TV NEEDS TOP SHOWS

Pay-TV has one thing in common with the motion picture theatre—if the attraction is "outstanding" it will make money; if "ordinary" it will make little, if any profit.

That is the thinking of Britain's Alfred Davis, president of the Cinematograph Exhibitors Association, after a visit to Toronto and a view of Famous Players Canadian's Telemeter experiment at Etobicoke.

HARRISON'S REPORTS

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No. 48

PIONEER FROM NEW ENGLAND

Joseph E. Levine was honored by more than 500 motion picture industry notables this week when the Embassy Pictures president received the Pioneer of the Year Award for his showmanship and merchandising contributions to the film industry.

Mr. Levine has come a long way from his original investment of \$1,300 for a handful of old Ken Maynard Westerns, which he sold himself throughout New England.

Only recently an agreement was signed whereby M-G-M will distribute three Joseph E. Levine presentations. This week a long-range co-production program between Titanus Films of Italy and Embassy Pictures of New York was announced. It involves the production of three to four major "mass entertainment" films annually. The program will augment two Titanus-Embassy co-productions currently in various stages of work, "The Thief of Bagdad," starring Steve Reeves and "Sodom and Gomorrah" with Stewart Granger.

Mr. Levine declared that in association with the 55-year-old Titanus Films, he was "prepared to give exhibitors throughout the world the kind of mass entertainment they need for family audiences."

In addition to "Where the Hot Wind Blows, currently being released by M-G-M, forthcoming Joseph E. Levine presentations include:

"Two Women," to be released next February; "The Fabulous World of Jules Verne", 1961; "Bimbo the Great," 1961; "The Passionate Thief," no release date set; "The Thief of Bagdad," July, 1961; "Morgan the Pirate," August, 1961; "The Wonders of Aladdin," Christmas, 1961 and "Sodom and Gomorrah," 1961.

No better choice could have been made in selecting the Motion Picture Pioneer of the Year 1960.

S. H. Fabian, Pioneer's president, declared that that the award was being made to Mr. Levine "in recognition of the international interest he has aroused in motion pictures by his courageous showmanship and personal vitality."

Since television hit movie attendance we have seen a radical reduction in production and in merchandising budgets by the producer-distributors.

It took a man with the optimistic and aggressive showmanship of Joseph E. Levine to point out most dramatically to the industry what every other industry in the U.S.A. knows—that when sales slump, they can be increased by spending more money to

publicize a product.

Others have since followed Mr. Levine and are reaping fine results through hard-hitting merchandising. Exhibition also has learned that each picture has to be given a promotion campaign in order to sell tickets.

Thanks to men like Joseph E. Levine, the industry is on its feet again and hitting back, after going down for too long a count.

NATIONAL ALLIED'S EDC WARNS OF STALE "BEN-HUR" CHARIOTS

"Don't Get Run Over By The Chariots" is the heading of Bulletin No. 22 (Nov. 21, 1960), issued by the Emergency Defense Committee of Allied States Association of Motion Picture Exhibitors through the organization's Washington Office.

The chariots refer to "Ben-Hur," which the EDC claims "has slowed down to a selling-plater's gait" in its sale to smaller towns — a condition long predicted by National Allied which has blasted roadshows and has asked that small-town and subsequent-run theatres be able to buy the picture before it becomes stale.

Following is the complete text of the EDC bulletin:

"Metro recently has inaugurated runs of "Ben-Hur" at the dictated admission price of \$1.75. Reports indicated that the boxoffice pace is considerably slower than those pure Arabian horses in the picture. By normal standards the picture has reached ripe old age, resulting in spoilage bordering on putrefaction. Too-high admission prices are preventing the exhibitors from capitalizing on what remains of the public's interest in the picture.

"Contributing to the public apathy towards "Ben-Hur" was the unethical practice of flooding the smaller cities and towns with ticket salesmen who tried to herd the residents into specifically favored theatres located many miles away. Their sales pitch (that "Ben-Hur" would never be shown in those cities and towns) in most cases, merely provoked an attitude of "So what? Then we won't see the picture." Loyal townsmen resented Metro's attempt to relegate their communities to a second-class theatre service.

"Confirming reports that "Ben-Hur" has slowed down to a selling-plater's gait, were statements made by exhibitors attending Allied's National Convention

(Continued on Back Page)

**"The Great Impostor" with Tony Curtis,
Edmond O'Brien, Arthur O'Connell
and Karl Malden**

(Universal-Int'l, February; time, 112 min.)

Very good. The incredible account of the many lives of Ferdinand Waldo Demara, Jr., the great impostor of our times, who despite the fact he had no more than two years of high school, masqueraded as a college professor of psychology, a penologist who reformed tough prisoners, a Trappist monk, and a Royal Canadian Navy surgeon. Tony Curtis, perfectly cast in the title role, shows the right amount of slyness, temerity and humor. The swift-paced film is a compilation of vignettes of Demara's various poses. The situations should provide plenty of laughs for general audiences, and there is a fair degree of suspense throughout. Little footage is devoted to romance. Direction and black-and-white photography are first-rate:—

Ferdinand Waldo Demara, Jr. (Tony Curtis), using the name of Martin Goddard, is a highly respected grammar school teacher at Haven Isle, Maine, until a State Trooper shatters his briefly held serenity, exposes him as an impostor. A flashback depicts Demara's early life — his necessity for quitting school to go to work to help support his parents (Jeanette Nolan and Gary Merrill). Demara as a boy (Robert Crawford), has as his close friend and adviser, a parish priest, Father Devlin (Karl Malden). Father Devlin knows that young Demara is always seeking a short cut to success and fame. When old enough for military service, Demara is upset to find his educational record disqualifies him for officers' training. Despite his friendship with attractive WAC lieutenant, Cindi Wood, he goes AWOL, taking with him a supply of official stationery and forms. He secretly borrows the credentials of a Dr. Robert Lloyd Gilbert, of Iowa State University, and alters them so they appear to be his own. He next tries for the Marines, until he learns the FBI will have to look into his past. Demara makes it seem he has drowned, then returns home. Next, still posing as Dr. Gilbert, he applies to Right Reverend Donner (Raymond Massey) for admission into a monastery of Trappists monks, who are dedicated to hard labor and never speak. The talkative Demara, unhappy, leaves the monastery. The military police catch up with him. He is sent to Disciplinary Barracks as a prisoner, where inmate Barney Scanlon, helps him edit the prison paper. Demara gains the friendship of warden Ben W. Stone (Harry Carey, Jr.) After discharge he assumes Stone's identity, is hired as a warden at a penitentiary at which J. B. Chandler (Arthur O'Connell) is head warden. Demara succeeds in reforming the toughest prisoners, wins the affection of the warden's daughter, Eulalie (Sue Ann Langond) and the professional admiration of the State University's dean of the school of psychology. When his former assistant at the Army prison shows up as an inmate, Demara leaves. Later he assumes the identity of Dr. Joseph C. Mornay, a Canadian physician, and is accepted into the Royal Canadian Navy. He serves aboard the destroyer Cayuga as a surgeon lieutenant. He thinks of marriage after meeting a young nurse,

Catherine Lacey (Joan Blackman), knowing he will have to tell her the truth about himself. Off Korea, Demara extracts a tooth from the ship's captain, Commander Glover (Edmond O'Brien), goes on to operate successfully on 19 injured Korean soldiers. The press calls him the "Miracle Doctor." The real Dr. Mornay exposes Demara, who is discharged by the embarrassed Canadian Navy. We last see Demara posing as a Sergeant Wilkerson, a Maine State policeman, who wants to help the State Department locate the missing impostor, Ferdinand W. Demara, Jr.

Produced by Robert Arthur and directed by Robert Mulligan from Liam O'Brien's screenplay based on the book by Robert Crichton.

Family.

**"Esther and the King" with Joan Collins,
Richard Egan and Denis O'Dea**

(20th Century-Fox, November; time, 109 min.)

Fair. Produced by Galatea in Italy, the Biblical spectacle based on the Book of Esther tells how a Jewess marries the King of Persia in order to stop the persecution of her people by a cruel prime minister. Filmed in CinemaScope, with Color by DeLuxe, the production has a hackneyed script and two incompetent lead players in Joan Collins and Richard Egan, as Esther and the king. Fine acting is rendered, however, by Denis O'Dea as Mordecai. There are a few murders by strangulation and one by suffocation via a pillow. Suspense is limited, and there is too much dialogue for a picture catering to action fans, who get to see a brief battle. There is an exotic dance by one of a bevy of beauties. Direction is fair; photography, satisfactory:—

In 400 B.C., King Ahasuerus of Persia (Richard Egan), returns from battle to learn that his wife, Vashti, has been unfaithful. He orders her banished, but Haman (Sergio Fantoni), has chief minister and forerunner of Persia's Jewish persecutions, who is one of Vashti's adulterers, has her murdered. The custom calls for the king to select a new queen quickly, from the most beautiful virgins of the kingdom. Among the candidates is Esther, a Jewess whose marriage ceremony is interrupted by the king's men. She was to marry Simon (Rick Battaglia), a soldier honored by the king for saving his life. Meanwhile Haman plants his own candidates for queen, but a plot of his backfires when the woman is slain by an aide instead of Esther. At the palace, Esther seeks freedom by visiting Mordecai (Denis O'Dea), her uncle, a high councillor to the king. But Mordecai urges her to seek the queen's crown to save her people from Haman's growing cruelties. The king chooses Esther. She, still in love with Simon, refuses the marriage bed at first, then falls in love with King Ahasuerus. When Simon tries to slay the king, she repudiates her former fiancé. Next, Haman, plotting to seize the throne, forges documents of treason in the name of Mordecai, plants them in a Jewish temple. The king breaks with Esther and is trapped by Haman into condemning Mordecai to hang and all his people to die unless they renounce their faith. Haman fails in an attempt on the king's life, then seizes the palace and the city. Simon leads the Jews

in a fierce battle against Haman's soldiers, while the king is inspecting his treasury, secretly depleted by Haman. Haman's men are overcome and Mordecai is saved from the gallows. The king hangs Haman while Simon dies of his battle wounds. Esther returns to her village to forget her disillusioned love for King Ahasuerus. But the king is remorseful and he returns to the palace.

Produced and directed by Raoul Walsh from a screenplay he co-authored with Michael Elkins.
Adults.

**"Sex Kittens Go To College" with
Mamie Van Doren, Tuesday Weld,
Mijanou Bardot, Mickey Shaughnessy,
Louis Nye, Pamela Mason and
Marty Milner**

(Allied Artists, November; time, 94 min.)

Poor. A number of good names are wasted in this would-be comedy about a sexy blonde ex-stripper who, boasting 13 scholastic degrees, knowledge of 18 languages, shakes up a small college when she arrives to take the post of science department head. In the style of the poorest vaudeville, this badly written farce probably will not even hold the interest of the least discriminating patron for half an hour, no less an hour-and-a-half. Mamie Van Doren is not convincing as the sexpot prof. Tuesday Weld is fair as a light-headed co-ed and Brigitte's sister, Mijanou Bardot, hasn't the looks necessary to cover her acting inability. Vocalist Conway Twitty may draw some fans as well as can such varied talent as Tuesday Weld, Mickey Shaughnessy, Jackie Coogan, John Carradine and Pamela Mason. Direction is weak. The black-and-white photography is adequate:—

Mamie Van Doren, with 13 college degrees and the ability to speak 18 languages, is chosen by Thinko, a giant electronic brain, to head the science department of Collins College. A stunning curvaceous blonde, she takes the unsuspecting college by storm. She arouses the envy and jealousy of the college's dean, Pamela Mason. Woo Woo Grabowski, burly football captain, faints on the very sight of her. Marty Milner, public relations director, and even staid Louis Nye, Thinko's keeper, are also smitten. Two gangsters, Mickey Shaughnessy and Allan Drake, arrive on the same train with Mamie. The thugs are sent to the college to slay Tom Thinko, who, according to the Big Boss, has been costing him heavy sums by his skill at picking race horse winners. Drake is chased by a sex-hungry French exchange student, Mijanou Bardot, who is gathering material for a book, "How American Men Make Love." The thugs believe Thinko is a rival racketeer. Woo Woo, meanwhile, faints when he's close to Mamie, which angers his girl friend, Tuesday Weld. A Texas oil millionaire, Jackie Coogan, who finances the college, comes to town. Pamela and Milner try to hide Mamie from him, thinking he will cut off funds if he finds a "sexpot" heading its science faculty. But playboy Coogan meets her at the Passion Pit, a night spot to which she has been taken by two professors, John Carradine and Irwin Berke. Coogan falls for Mamie. The gunmen, meanwhile, recognize Mamie as the former Tassels Monclair, a sexy singer-

dancer. Her past is exposed to Milner. Angered, Mamie does a wild provocative dance, then confesses she can't escape her colorful past. Milner proposes marriage. She accepts. Coogan marries Pamela and Tuesday and Woo Woo fall in love. Thinko is cured of his gambling predilections and the gunmen leave town.

An Albert Zugsmith Production, produced and directed by Zugsmith. Robert Hill wrote the script from Zugsmith's story. Martin Milner and Robert Hill were associate producers.

Adults.

**"Jazz Boat" with Anthony Newley,
Anne Aubrey, Bernie Winters and
James Booth**

(Columbia, December; time, 90 min.)

Fair. A grim, unpleasant little British picture offering adventure, comedy, sex and some song. Filmed in black-and-white and CinemaScope, the plot centers around a young electrician who lets himself be mistaken as a celebrated burglar in order to be accepted by a vicious young gang of criminals. Anne Aubrey, who portrays a sweater moll, and Ted Heath and his Music are the only known marquee names here. Lionel Jeffries is outstanding as a tough police detective. Too much footage is spent on a slow-witted delinquent. The acting is generally poor, while direction is good; photography fine:—

In London, a young electrician, Anthony Newley, takes his girl friend, Joyce Blair, to a jazz session in Chislehurst Caves. There he meets James Booth, ringleader of a gang of hoodlums, and his sexy friend, Anne Aubrey. Newley tries to emulate the wild mob, dances with Anne while Booth is raiding a warehouse. Through a misunderstanding with slow-witted gang member Bernie Winters, Booth believes Newley is really The Cat, a notorious gem burglar. Newley's ego is flattered and he fosters the illusion. Scared by the mob, Newley gives it information about a jewelry shop. He had fixed the store's burglar alarm as an electrician, and even has the key to the shop. With Newley, they burglarize the jeweler's. Newley deceives them, escape with the jewels, which he hopes to turn over to the police. Newley tries to give the gang the slip by boarding a Jazzboat crammed with music fans. The gang follows him onto the ship, as does Lionel Jeffries, a detective, who has been after them for some time. After an attempted seduction by Anne, Newley is captured by the mob, but has previously given the gems to Joyce to hold. Booth knifes Anne when he later finds her with Newley. The detective, aided by Newley, finally arrests Booth, after beating him up. Jeffries allows Newley and Joyce to go free. Newley is now cured of any ambitions to become a big-time gangster.

A Warwick Film Production, produced by Irving Allen and Albert R. Broccoli. Directed by Ken Hughes. Harold Huth was associate producer. Hughes and John Antrobus wrote the screenplay from the original story by Rex Rienits.

Adults.

"Picnic on the Grass"
("De Dejeuner sur l'Herbe")

(Kingsley-Union, current; time, 91 min.)

Good. Science Vs. nature is the theme of this delightful, but slow-paced Gallic import concerning a professor — the leading advocate of artificial insemination — who forgets his policy when he meets a beautiful farmgirl. Photographed in EastmanColor, with English subtitles, this art house attraction offers some beautiful scenes of the French countryside. Paul Meurise is properly prim as the professor and full-blown Catherine Rouvel is a wonderful argument for nature. There is a very revealing scene of her swimming in the nude. The name of noted filmmaker Jean Renoir should be a major plus factor in selling this exploitable entry:—

Paul Meurisse, one of the world's most famous biologists is the promoter of the theory of the improvement of the human race through artificial insemination. Named the French candidates for the presidency of the United States of Europe, he also is about to make a very diplomatic marriage to a pretty German cousin, Ingrid Nordine, who is general of the inter-European feminist Scout movement. To stir opinion, this union will be preceded by a luncheon which will be held — very democratically — on the grass. Catherine Rouvel a beautiful, 20-year-old local farmer's daughter, is enthusiastic about Meurisse's theories. She wants a baby by artificial insemination. She doesn't want a husband, explaining that men are lazy. Catherine gets a chamber-maid position at Meurisse's home, helps serve the picnic on the grass. A shepherd friend of Catherine's blows his flute and a storm of hurricane force ensues, throwing the professor and Catherine together. When the wind dies down they join a group of campers who are fanatical admirers of Meurisse's theories. The professor is unable to control his feelings when he discovers Catherine swimming in the river — in the nude. The sweet and irretrievable ensues. Overwhelmed by this revelation of nature, the professor cannot now face his official companions. He goes to live at Catherine's father's farm, is welcomed there with a gay southern hospitality which is also something quite new to the professor. Too soon, however, the lover's hiding place is discovered, and Meurisse must return to the righteous path and prepare for his marriage with the girl scout general. The last minute, Meurisse, forgoes the German woman and elects Cathrine to be his bride at a widely publicized wedding.

Written, directed and produced by Jean Renoir.

Adults.

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NATIONAL ALLIED'S EDC WARNS
OF STALE "BEN-HUR" CHARIOTS

(Continued from Front Page)

in the week of November 7. They reported that they had opened the picture to disappointing results — results that grew even more disappointing in the second and third weeks of the run. Our best information is that "Ben-Hur" is lagging behind "Ten Commandments" disappointing grosses on the late runs of that picture. Some exhibitors are wondering how they can escape their six week's commitment on "Ben-Hur" in order to stop their heavy losses. Indignation was expressed over the firm terms demanded by Metro for "Ben-Hur" in its putrescent state, in contrast to the guaranteed profit deals granted the favored theatres in the big cities who played the picture while it was new and fresh.

"Disgust also was expressed with Metro's dictated unrealistic \$1.75 top admission price for late runs. It was pointed out that these dictated high-admission prices are preventing the salvaging of the remaining public interest in "Ben-Hur." It was indicated, also, that "Exodus," "Spartacus" and "Alamo," are not burning up the track as hard-ticket, roadshow attractions; that they may be removed from this policy before aging makes further inroads on their boxoffice potentials. Our congratulations will go to the distributors of these pictures if they abandon the hard-ticket policy and make these pictures available to all the theatres without undue delay. We firmly believe that such action, promptly taken, will be best not only for the exhibitors, but also for the pictures and their owners.

"Emergency Defense Committee has several times predicted that "Ben-Hur's" value as an attraction would be dissipated if it was withheld from the market until old age had set in. What we predicted has come to pass and it is enough to make strong men weep because the industry cannot afford such wastage of valuable properties. This unhappy condition could have been avoided by allowing the picture to flow through the market in the normal way, as was done with "Gone With the Wind" on its first play-off.

"In order that small exhibitors may appreciate the gravity of the situation, they should know that Metro now is offering "Ben-Hur" to communities of 10,000 or more, on firm two-weeks engagements, with an arbitrary opening date of December 22. Metro's obvious purpose in insisting upon a holiday opening is to appropriate the exhibitors' valuable Christmas and New Year booking periods, when they should be playing something that will yield a substantial profit. We suggest that exhibitors STOP, LOOK and LISTEN before turning over their holiday dates to Metro, for the playing of a stale picture, at exorbitant terms.

"Exhibitors who are crushed under those big chariot wheels will have only themselves to blame.

"FLASH: E.D.C. has just been advised that due to softness of "Ben-Hur" at the boxoffice, Metro has dropped its sights from \$1.75 to \$1.50 admission price and is not now insisting on long extended playing time."

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Vol. XLII

SATURDAY, DECEMBER 3, 1960

No. 49

A DANGEROUS POLICY: EDITING FILMS IN THE MARKETPLACE

The motion picture is a rare product if only that it can be altered during its marketing.

Two roadshow attractions we enjoyed viewing, "The Alamo" and "Spartacus," have been cut during their initial playdates. Thirty minutes—including several devoted to a birthday party—will be chopped out of "The Alamo," which should help the rather slow-paced first part of the film considerably; while about three-and-a-half minutes of gore, brutality and intimations of abnormal sex will no longer be found in "Spartacus"—blood spurting on Laurence Olivier's face after he stabs a dying gladiator; a hot-soup drowning; an arm partly severed, showing the stump; and a Curtis-Olivier conversation on bizarre foods, symbolical of abnormal sex.

This is another instance where the hard-ticket picture resembles the Broadway play. But the stage attraction is almost always cut and revamped in out-of-town try-outs BEFORE it reaches New York for its official opening.

Unless every single film cut is described in an announcement by the distributor—John Wayne is being very honest about his shortening of "The Alamo"—both the nation's exhibitors and the public don't know what they're getting when they buy a ticket.

An exhibitor relying solely upon trade reviews may not book a picture, unaware that the specific parts objected to by the reviewer are no longer present. Similarly, the patrons who follow film reviews in local and national publications may avoid an overly brutal picture when the excesses they deplore are not to be found in the product reaching their local theatres, since the scissors-work was not advertised.

Conversely, those who don't mind—or even rush to see—realistic blood-spurting, will be disappointed when the gory scenes the critic described are missing.

We have heard the view expressed that a very long picture has to drag in some spots. We disagree. Since no two things are exactly equal, some sequence, of course, will grip the audience more than others. But every part of every scene that reaches the screen should hold the viewer's interest. If it doesn't, it should be cut out of the story before filming, or out of the footage while it is in its normal final editing stage.

Misunderstandings and confusion result from post-premiere cutting. In some cases, the picture which is first "completed" after it has opened, and audience reactions have been considered, also dramatically spotlights the role of an organization such as the

Legion of Decency, which will change its rating of a picture following definite alterations—whenever the producer and/or the distributor finally concede to the specific cuts.

It is bad enough that such negotiations between the Legion and film-makers exist. That these negotiations are reported in inning-by-inning fashion in our trade press is a disgrace to the industry.

HARRISON'S REPORTS is not advising the film companies to stand by and lose profits on an important picture if they can do something to better its quality. We do think it more sagacious to make all the changes they deem necessary—utilizing genuine sneak previews, etc.—before the attraction reaches the market place.

DISTRESSED THEATRES COMMITTEE PROVES HELPFUL IN CANADA

The National Committee Motion Picture Exhibitor Associations of Canada has achieved some fine results with its national "Distressed Theatres Committee" which has sub-committees in exchange centers across the country.

During the past 12 months, the local exchange center committees have been able to intercede successfully with the local branch managers in order to achieve revisions of contracts for theatres in desperate need of help. The National Committee has not had a single case referred to it for action with the general managers in Toronto.

This does not mean that the Canadian exhibitor is happy about the releasing and pricing policies of producers and distributors. At the recent annual meetings of NCMPEAC and the Motion Picture Industry Council of Canada, resolutions were passed which assailed roadshows and the print shortage, and other problems.

The resolution touching upon roadshows follows:

RESOLVED that the National Committee Motion Picture Exhibitors Associations of Canada deplores the tendency of Producer-Distributor Companies to allocate so many of their pictures as either Roadshows or Top Product without much apparent attention being paid to either merit or box-office potential. The rigidity of the sales policy thus set up leads to unreasonable rental cost to or demand upon the exhibitor."

It is always encouraging to see organized exhibitors in another country, confronted with problems similar to those of our theatremen, speaking out and letting their strong feelings about unfair policies be heard by the film companies perpetrating them.

"The World of Apu"
(**"Apu Sansar"**)

(Edward Harrison, *current*; time, 103 min.)

Fine. From India comes this prizewinning third part of Satyajit Ray's celebrated cinematic trilogy ("Panther Panchali," "Aparajito"). This art theatre attraction is absorbing, heartwarming drama concerning a poor young Hindu writer—his poverty, marriage, wife's death at childbirth and his search for inner peace. Soumitra Chatterjee is superb as the shy Apu. Sharmila Tagor is appropriately sweet and good as his bride, and Swapan Mukherji is outstanding as his modern friend. The slow pace of the story helps set the Indian mood, as does the background music composed and played by Ravi Shankar. Mr. Ray's direction is brilliant; the black-and-white photography is of highest calibre:—

Apu (Soumitra Chatterjee), a youth who had to leave college because of lack of money, lives in a small room on the top floor of a house in Calcutta. He now spends most of the day in fruitless search of jobs, and finds intellectual nourishment in working on an autobiographical novel which he believes will bring his name to the fore as a writer. Invited by his friend, Swapan Mukherji, to attend the wedding of his cousin, Sarmila Tagore, Apu goes to an old-world village 100 miles from Calcutta. It is a traditional wedding, the bride and groom never having met. When it is learned that the groom has fits of insanity, a new groom must be found within the hour, or the girl will never be allowed to marry. Apu is asked to marry the girl. He violently dissents. Finally, out of pity, he consents, half-heartedly. Apu brings his wife to Calcutta, takes a clerical job. Although her family was affluent, Sarmila quickly adapts herself to the circumstances of privation, and the two spend an idyllic year together. She returns alone to her family to spend her period of confinement. A month later, word reaches Apu that his wife died while giving birth to a boy. Shattered by the tragedy, Apu gives up his job, his home, destroys his novel, goes off wandering in a restless search for inner peace. Five years pass. His friend, Mukherji, returns from England to find Apu's son Smn. Alok Chakravarty, growing up neglected and not properly cared for. Mukherji hunts down Apu in a small mining town in remote Central India, persuades him to visit his son and assume the responsibilities of fatherhood. Apu goes, more as a gesture of convention than out of anxiety for his son, whom he has never seen. The boy fills him with a deep love which give's Apu's life a new meaning and his heart new courage to come out of his seclusion and face a future no less uncertain than before.

Adapted, produced and directed by Satyajit Ray. Based on the novel "Aparajito" by Bibhutibhusan Bannerji.

Adults.

"The Marriage-Go-Round"
Susan Hayward, James Mason
and Julie Newmar

(20th Century-Fox, *December*; time, 98 min.)

Good. A CinemaScope — Color by DeLuxe sex comedy based on the Broadway hit play dealing with a statuesque blonde from Sweden who wants her American host, a professor of cultural anthropology, happily married for 16 years, to father her baby. Will

he let her provides the suspense. Miss Newmar, who re-creates her Broadway role as the bold and beautiful temptress, should prove very popular with the male patrons. James Mason is believable in his struggle to remain faithful to his pretty wife (the dean of women at the university), ably played by Susan Hayward. The script bogs down as it goes along, becomes repetitious and tiresome. Most of the men in the audience may not notice this, having been hypnotized by Miss Newmar's charms:—

James Mason is a professor of cultural anthropology at a modern university at which his lovely wife, Susan Hayward, is dean of women. Into their respective lectures on marriage they weave the true story of what happened when Swedish beauty Julie Newmar entered their lives. They were married for 16 years at the time of Julie's visit. They hadn't seen the girl for 10 years, when she was skinny and wore braces on her teeth. She now is a tall, full-blown, striking beauty. Julie, alone, says her scientist father, will arrive later. As soon as they are alone, Julie shocks Mason by telling him that she saw newsreels of him at a UN Arts and Sciences convention, and wants him to be the father of her baby. Later Mason mentions this to Susan who doesn't take it seriously — at first. As Julie starts to chase Mason, Susan runs to her good friend, language department head Robert Paige, who is happily married, the father of two. He jokes about running off with Susan to make Mason jealous. Julie gives Mason a golden statuette of herself by herself. He is about to forget his ideas on fidelity. Julie is a big hit at a pool-side party attended by the swimming team, but she returns to keep up her attack on Mason. After catching Mason watching Julie sunbathe, Susan decides its time to talk to her guest. Julie repeats her desire to have Mason father her child, points out her physical and mental superiority over Susan, and finally asserts that it is up to Mason to declare he is off limits. She is not moved by Susan's noting that in the U. S., things are on a one husband-at-a-time basis. Next, Julie shows Mason a letter from her father saying that he can't make the trip; dares Mason to tell his wife. Realizing he is weakening rapidly, Mason orders her out of his home, then relents. Susan finds the letter, runs to Paige again for help. Mason is jealous and Julie finally gives up the battle, leaves for Sweden.

Written and produced by Leslie Stevens and directed by Walter Lang.

Adults.

"The Grass Is Greener" with Cary Grant,
Deborah Kerr, Robert Mitchum, Jean Simmons
(*Universal-Int'l, December*; time, 105 min.)

Fine. Based on a London stage play, the filmed-in-Britain Grandon Production, in Technicolor and Technirama, boasts a cast of unusually strong marquee strength. It is a witty, very adult drawing room comedy about an American oil millionaire who's not from Texas (Long Island's his home), who meets, falls in love with, and has a four-day London fling with an English countess (whose home is open to tourists) then returns to fight a pistol duel with her husband. This one is definitely not for those only appreciative of action films, as there is only one action scene other than the duel. Grant is charming as the clever earl; Deborah Kerr is wonderfully roman-

tic as the countess; while Robert Mitchum makes a fairly good rich Yank who goes after what he wants. Jean Simmons comes off the best as a high-living divorced friend of the family. Topping all this is one of the best butler roles ever, which has Moray Watson re-create his London stage part. The opening credits are prizeworthy, featuring diapered and un-diapered infants playing on the grass. Direction is excellent; color photography, fine:—

One of the English mansions open to tourists is the home of an earl, Cary Grant, and his wife, Deborah Kerr. Moray Watson, their efficient butler (who is writing a novel), aids their acceptance of the invasion of the curious — a profitable nuisance. One sightseer, an oil millionaire from New York's Long Island, invades the private part of the mansion, meets Deborah, immediately falls in love with her, urges her to visit him in London. Grant quickly senses the situation. Learning that Deborah visits a certain London hairdresser, Mitchum meets her in front of the salon, talks her into spending the day with him. She stays the next four days in London, supposedly at the apartment of Jean Simmons, her zany, divorced friend who once loved Grant. When she sees Deborah has received a mink coat from Mitchum, Jean visits Grant, confirms his suspicions. Grant phones Mitchum, invites him to the mansion, adding that Deborah is in London, and asking Mitchum to drive her home. Deborah arrives with the mink coat in a battered suitcase which she says she obtained with a cloakroom check she found. A wise Grant secretly removes the coat, puts in an old boot and some fishing gear. Grant, discussing the situation frankly, blackmails Mitchum into a gun duel to see who gets Deborah. Grant is hit in the shoulder and Deborah, aiding him, realizes her great love for him, decides to stay with him, despite his suggestion that she go off with Mitchum for a three-month trial before making a decision. But Mitchum forces the butler to admit that Mitchum's shot had gone wild and that, on the earl's orders, the butler, shooting from the hip, had winged Grant. Jean takes the mink coat and departs with Mitchum, leaving Grant and Deborah to start their life anew.

A Grandon Production produced and directed by Stanley Donen from Hugh and Margaret Williams' screenplay based on their play.

Adults.

"Where the Boys Are" with Dolores Hart, George Hamilton, Yvette Mimieux, Jim Hutton, Paula Prentiss, Frank Gorshin and Connie Francis

(M-G-M, December; time, 99 min.)

Very good. An extremely frank comedy, with a bit of stark drama, concerning a quartet of coeds who are among the 20,000 collegiates who invade Fort Lauderdale, Florida, for two weeks of frenzied frolic each Easter. The girls pick this site because that's "where the boys are." The gals' main problem is to have fun without having to "play house" with the boys. One coed does, finds serious trouble. Set for Radio City Music Hall in January, Metro's Christmas-New Year picture, a CinemaScope-MetroColor slice of Americana, has no top box-office names, but boasts a batch of talented, interesting new faces. Outstanding are pert Dolores Hart, tall, pretty Paula

Prentiss, and George Hamilton. Well-directed, the feature offers, in addition to some lively resort scenes, some "original dialectic jazz" by Pete Rugolo:—

The resort town of Fort Lauderdale, Florida, braces itself for its annual invasion of college students from the North, who leave a cold clime to spend their Easter vacations under the sun. We find an attractive quartet of coeds leaving snow behind. They are Dolores Hart, Yvette Mimieux, Connie Francis and Paula Prentiss. Dolores recently was almost expelled from school for advocating "playing house before marriage." She plans to study on the trip, rid herself of a cold. On the way to Lauderdale, the girls pick up Jim Hutton, an amiable collegiate who wears weird hats. He pairs off with tall, pretty Paula. A group of supposed "Yalies" at the girls' motel see to it that dainty, blonde Yvette is kept busy. Her friends rarely see her. Dolores urges her to slow down. Merritt herself soon drops her books for a boy, George Hamilton, a handsome Brown U. senior who has in Lauderdale a palatial home, a cabin cruiser and a butler. Connie makes her conquest. He's Frank Gorshin, wearer of extra thick eyeglasses and leader of a group of "dialectic jazz" musicians. On their last night the couples make a triple date, stop a show by pursuing Barbara Nichols into her night-spot swim tank. Hutton impressed by Barbara's "lungs," follows her into the woods near the beach. Merritt and Hamilton, however, have their emotions in full control. Meanwhile, Yvette, calls Paula at the motel. Yvette's in a severe state of shock after abuse by one of the "Yalies," wants help. Her friends save her from being run over on the highway, get her to a hospital. The police go after the youth. Hutton arrives there, makes it clear to Paula he wants to be with her. Dolores now sees how close she herself came to losing her perspective. The doctors say Yvette will be left with only emotional scars. Paula, Hutton, Connie and Gorshin drive off together. Hamilton drops by to offer to drive Paula and Yvette home. He tells Paula he hopes to see her at his graduation dance and a beautiful future is indicated for the two of them.

Produced by Joe Pasternak and directed by Henry Levin from George Wells' screenplay based on the novel by Glendon Swarthout.

Not for children.

SOL SCHWARTZ NEW ACE CHAIRMAN

Sol A. Schwartz, president of RKO Theatres has been elected chairman of the American Congress of Exhibitors, freeing S. H. Fabian, president of Stanley Warner, whom he succeeds as chairman, to concentrate on final phases of the organization and financing of the ACE Production Co.

January 1 is the deadline for completion of the financing for the new production company—the exhibitor organization's project for relieving the product shortage.

Mr. Fabian, chairman of ACE since its inception two years ago, will continue to serve as a member of the ACE executive committee on Ways and Means to Increase Motion Picture Production.

Allowing Mr. Fabian to devote his ACE time toward getting the Congress' film-making company rolling is a wise move. The overall organization will continue to have an excellent chairman in the dynamic Mr. Schwartz.

MARCUS PLAN A HIT IN PITTSBURGH; THEATRES REQUEST MORE PICTURES

If distributors will make suitable product available, the Marcus merchandising plan, tested in the Pittsburgh area in October, can increase grosses for both the film companies and exhibitors, while at the same time stimulate renewed interest in motion pictures.

Harry Hendel, chairman of the board of Allied Theatre Owners of Western Pennsylvania, made that observation at the recent National Allied convention in Chicago.

The Marcus Plan, which calls for saturation bookings over a wide area, in which campaigns are coordinated and costs are shared by theatres and distributors, was tested by the Council of Motion Picture Organization in cooperation with exhibitors in the Pittsburgh area.

The first Pennsylvania test saw 36 theatres outside of Pittsburgh itself participating, playing Buena Vista's "Jungle Cat." The theatres represented six circuits and 15 independent situations, and the play-date grossed \$52,000, or approximately 110 per cent above the gross for an earlier BV release, "White Wilderness."

This gross was attained despite the fact that the picture opened the day of the first World Series game in Pittsburgh and played throughout the period when baseball was the big interest in the area. Mr. Hendel asserted that all of this demonstrated what a powerful selling device exhibitors have in cooperating in picture-merchandising campaigns.

There was an even split by exhibitors and distributors on the cost of newspaper and radio advertising, on all expense above the theatres' normal ad outlays; but on a special TV campaign, involving 24 spots over a four-day period, the cost was divided on a 62½/37½ basis, with the larger share being paid for by the distributors.

Mr. Hendel cited Altoona as an example of how effective this joint television effort was. Altoona took the spots. Johnstown didn't. Altoona outgrossed Johnstown three to one, and Johnstown is considered the better box-office town of the two.

The role COMPO played in the campaign test, and the work of Alec Moss, whose services were contributed by the COMPO office, were lauded by Mr. Hendel.

United Artists' "The Facts of Life" will be the next picture given the Marcus treatment in the Pittsburgh area, starting December 28. Columbia's "I Aim at the Stars" also was merchandised via the plan.

As we have said before, if a picture is to win a large audience today, the public must first be made aware of it. To do this requires greater efforts, and most times greater advertising expenditures. Exhibitors today have a most effective ad medium in television, to be coordinated with other methods of heralding their merchandise.

The Marcus Plan, allowing theatres to band together in offering a particular attraction, is one answer to the problem of ticket-selling in today's entertainment mart. Distributors should be eager to cooperate with theatremen who are anxious to try out the plan in their communities and make available a large number of pictures, since a fair trial of the plan calls for its execution over a period of time with a variety of pictures adaptable to this method.

It is hoped that from the fine results registered in

Wisconsin and now Pennsylvania, the film companies will be more responsive to requests made by theatremen anxious to demonstrate their belief in the Marcus Plan.

TWENTIETH-FOX, PRODUCT PACEMAKER

Amid a constant cry from exhibitors that the film companies have let their long-time customers down by their failure to supply sufficient product, 20th Century-Fox has announced that not only would it release from four to six "major" productions during the next 18 months, but that it would have at least four films simultaneously in production, here and abroad, in the same year-and-a-half period.

The production schedule — a mammoth one for these times — was outlined at a week-end meeting of 20th-Fox executives, chaired by Spyros P. Skouras, president.

In addition to "Cleopatra," "The Greatest Story Ever Told" and "State Fair," the production schedule for the next 18 months includes the following: "Return to Peyton Place," "Celebration," "Big River, Big Man," "Justine," "Champagne Complex," "The Turn of the Screw," "Tender is the Night," "The Visit," "The Chapman Report," "The Battle of Leyte Gulf," "The Miracle of Guadalupe," "The Night They Burned The Mountain," "Blue Denim Baby," "Trap for a Lonely Man," "The Comancheros," "The King Must Die," "Solo," "The Wingate Story," "Iris," "Voyage to the Bottom of the Sea," "The Story of St. Bernard," "The Chinese Room," "John Brown's Body," "A Stranger in Galah," "Instant Prince," "Casino," "The Good Soup," "Cher Papa," "The Cold Wind and the Warm," "Hummingbird Hill,"

Also, "The Bridge of Sighs," "The Bohemians," "The Sea Wolves," "The Journey of the Jules Verne," "The Man Who Could Not Lose," "The Ballad of Red Rock," "Watcher in the Shadows," "Incense to Idols," "Mr. Hobb's Vacation," "This, Too, Is My Son," "The Greatest Raid of All," "China Story," "The Inspector," "The Beardless Warriors," "Bachelor Flats," "The Lost City of Africa," "Let's Do It," and "The Wolf Pack."

Producers of these forthcoming films include Jerry Wald, Dick Powell, Joseph L. Mankiewicz, David O. Selznick, Richard Zanuck, George Sherman, Oscar Brodney, Vincent Herman, James Pratt, Robert Jacks, Henry Weinstein, David Brown, Leslie Stevens, Sidney Buckman, Jack Clayton, Nunnally Johnson, George Cukor, Sam Katzman, Rudv Mate, Walter Reisch, Plato Skouras, Raoul Walsh, Charles Skouras, Charles Wick, Mark Robson, Henry King, Alfred Hitchcock, Samuel Engel, Irwin Allen, Jack Cummings, Charles Brackett and Leo McCarey.

This year will see each of the other major producer-distributors releasing only approximately 50 to 60 per cent as many attractions as 20th-Fox, with the exception of Columbia, which is second only to Fox in its quantity of releases.

In 1961 most of the majors will be releasing only about one-third to one-half as many pictures as Twentieth.

Thus, most of the film companies will be sitting back while exhibitors are shouting for more pictures — even starting to make some of their own — while Twentieth Century-Fox alone will gamble on the distribution of some five dozen pictures in one year.

Product-hungry exhibitors, when booking films, should keep in mind which companies have only mouthed their optimism about the industry's future, and which producer-distributors have backed their belief in the success of the theatrical film business with increased production and release schedules.

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200 LATE FILMS TO TV

Five Columbia Broadcasting System-owned television stations have leased 200 of Columbia Pictures' 400 post-1948 theatrical pictures, in a sale which saw Screen Gems, the film company's TV subsidiary, also leased 75 pre-1948 Universal features.

According to Paul Lazarus, Jr., Columbia Pictures vice-president, the 200 other post-1948 films will not be offered to TV until they have exhausted all possibilities of theatrical bookings.

The CBS stations involved included: WCBS-TV, New York; WCAU-TV, Philadelphia; WBBM-TV, Chicago; KNXT, Los Angeles; and KMOX-TV, St. Louis.

Among the Columbia films going to TV are: "All the King's Men," "Born Yesterday," "The Caine Mutiny," "Death of a Salesman," "The Solid Gold Cadillac," "The Last Hurrah," "3:10 to Yuma," "Jeanne Eagels," "Phffft," "The Wild One," "The Four Poster," "The Juggler," "The Happy Time," "Salome," "Miss Sadie Thompson," "Knock On Any Door," "Tokyo Joe," and "Sirocco."

The Universal releases include: "The Egg and I," "Family Honeymoon," "Criss Cross," "Shadow of a Doubt," and "Kiss the Blood Off My Hands."

The sale, the largest of post-'48 features, is reported to be for \$12,500,000.

The pact represents a major breakthrough in what had been viewed as a freezing of the post-'48 film-to-video market, and is expected to accelerate the purchase of other post-1948's by the CBS stations' competitors.

Thus the admitted suicidal policy of the film companies continues. The post-'48's, made while TV-watching was at its zenith and theatre-going in a decline, will attract millions of potential movie-goers, trying to "catch up" with films they missed while viewing still others on the midget screen.

The vicious cycle can only be terminated by the complete withholding of theatrical features from television.

DISORDERLY FALL RELEASES

A new TOA bulletin strongly scores the disorderly release schedules of national distributors which result in accumulations of quality films for holiday periods and a lack of them at other times.

The release of quality product approached "an all-time low" during the October-November period, and only a "little relief" is in sight as a result of the

"small flurry of Thanksgiving pictures," TOA asserts.

This year's holiday season, however, will find no less than 11 pictures directed at the "family audience" on the market. This is almost twice the number of such films available for the same period (Thanksgiving through New Year's) last year, which was six.

The bulletin pointed out that the large number of "family" pictures being released at this time has added significance for exhibitors in view of the many complaints from patrons about the flood of "adult" films on the market throughout the year.

Meanwhile, Edward L. Hyman, vice-president of American Broadcasting-Paramount Theatres, Inc., is continuing his efforts to persuade distributors to have orderly release schedules. Next year will mark the fifth year of Mr. Hyman's campaign in this area of distribution-exhibition relations.

Disorderly release remains a major problem of exhibition. Not only is it difficult to operate a business when sufficient good product is not always available to merchandise, but it becomes harder to sell patrons the idea of going out to the movies regularly when there are large time gaps between the showing of better attractions.

SELLING HOLLYWOOD SHORT

Recently we pointed out how few theatrical films were before the cameras in Hollywood. Now it has been revealed that the 33rd annual "Oscar" awards presentation on Monday, April 17, will be broadcast and telecast from an auditorium in Santa Monica.

The name of Hollywood still means movie-magic throughout the world. Witness the great amount of press coverage allotted its people and productions. The goodwill value of the California film capital's name is priceless. It is a tremendous factor in motion picture promotion.

It is ironical that TV, which has purchased rights to the Oscar ceremonies for the next five years, is the reason for the Award's program being moved from Hollywood. It seems that Hollywood hasn't proper facilities for the telecast.

It is ridiculous that the day when America's largest TV audience — and film fans the world over — should be looking toward Hollywood for the ceremonies, the true dateline of the story will be Santa Monica.

We hope that in 1962 the Oscars will be presented in Hollywood, a town which has earned this right.

"The Wackiest Ship in the Army"**Jack Lemmon and Ricky Nelson***(Columbia, December; time, 99 min.)*

Fair. Photographed in CinemaScope and Eastman-Color, this comedy-drama said to be based on a true World War II operation, deals with an ancient little sailing vessel used to transport volunteer observers to posts on Japanese-held islands, and the ship's young commander, who converts a crew of bungling amateurs into fine seamen. The only selling point of this feature is the drawing power of Jack Lemmon, probably the "hottest" actor today, and young Ricky Nelson, idol of the teen-agers. Most of the comedy is concerned with Lemmon's men fouling up their work through lack of naval knowledge. The humor swiftly becomes dulled by its repetition. When the lads become too expert to be laughed at, the story becomes as serious as any war picture. Women won't find anything here to hold their interest, especially since there is little romance. Suspense is uneven. Direction and photography are satisfactory:—

In 1943, when the Japanese hold land from Buna to Guadalcanal, Jack Lemmon, a U.S. naval lieutenant, is picked for a special mission. He is sent to Australia, where he is given his first command, a decrepit ailing ship, the U.S.S. Echo. A peacetime veteran yachtsmen, Lemmon is shocked when he first sees the vessel, even more shocked when he meets its inexperienced crew. He decides to refuse the command, but an old buddy from back home, John Lund, aided by the Echo's first officer, a young ensign, Ricky Nelson, and an attractive Aussie secretary, Patricia Driscoll, trap Lemmon into signing the necessary papers. Lemmon's task is to sail the Echo inside the Great Barrier Reef, run across the Coral Sea, take the ship into harbor at Port Moresby, New Guinea. Lemmon is hardpressed to train his crew before setting sail. In addition to Nelson, his men include Richard Torrence, Mike Kellin, Joe Gallison, Joby Baker and Warren Berlinger. Despite a bad storm, the ship reaches its destination. Lemmon, on orders to be flown back to Australia for assignment to a better job, becomes angry at the egotistical officer who replaces him on the Echo, Richard Anderson. Learning that the Echo is to be sent on a dangerous mission, Lemmon sails it out of the harbor while Anderson is ashore, complaining to an executive, Tom Tully. Disguised as a native fishing boat, with the crew dressed as native men and women, the Echo's job is to take an Australian scout, Chips Rafferty, and his native aide, Naaman Brown, to the shore of Cape Gloucester, from where the two men will spy on the Japanese navy. Nelson and a few of the men accompany Rafferty to a mountain hideaway. When they return to the Echo they are taken prisoner by Japanese who have captured Lemmon and the men who were on board. Leading the enemy group is George Shubata, a captain and graduate of U.C.L.A., who plans to have a major, Teru Shimada, torture the Yanks. Lemmon and Nelson overpower the two Japanese officers and their men, and try to escape with the Echo. They are hit by shore batteries, forced to abandon ship. The Japanese major is killed; Shubata taken prisoner. The U.S. Navy rescues the Echo men. The information they have sent to Port Moresby about the Japanese convoy is responsible for a

major enemy defeat in the Bismarck Sea. Lemmon gets a promotion — to aid Lund on a destroyer. Nelson is named head of a crash boat.

A Fred Kohlmar production, directed by Richard Murphy from his screenplay from a screen story by Herbert Margolis and William Raynor, based upon a story by Herbert Carlson.

Family.

"Cimarron" with Glenn Ford, Maria Schell, Anne Baxter*(M-G-M, special; time, 147 min.)*

Very good. Edna Ferber's novel returns to the screen in CinemaScope and MetroColor. (The first version with Irene Dunne and Richard Dix appeared 30 years ago). The story depicts the 1889 Oklahoma land rush, the growth of the Territory during the next 25 years, told through the lives of a crusading newspaper editor-lawyer-soldier who can't stay put, and his wife — first sweet, then shown as an embittered lonely bigot — who builds his newspaper empire while he's away, which is most of the time. There are not enough "colossal" scenes or enough great star names to justify the hard-ticketing of this picture, which cost not too much more than many other Grade A productions sold in standard fashion. The parts of this cinematic attraction, are much superior to the whole. However, the feature should please general audiences. The viewer has the feeling that much has been left on the cutting-room floor, since much of the action is unexplained. Europe's Maria Schell, who ranks as one of the world's top cinematic actresses, is very believable in her difficult part as Yancey Cravat's wife, Sabra. Glenn Ford makes the most of his weakly-written role of a nomadic do-gooder. Anne Baxter is hard but honest as Dixie, the good-time girl Ford has spurned. Fine characterizations are offered by Arthur O'Connell, Russ Tamblyn, Mercedes McCambridge, Aline MacMahon, David Opatoshu and others. The background music is undistinguished. There's enough marquee strength, action, and romance, and the "land rush" scene at the beginning is worth the price of a soft ticket. Color photography is outstanding:—

Glenn Ford and his bride, Maria Schell, are among thousands of pioneering homesteaders streaming toward the starting line of the great land rush that is to open the Oklahoma Territory in 1889. Maria's rich Kansas City parents object to her pioneering with Ford, a legendary roustabout, adventurer and sometime lawyer, known to every gunman, cowpoke and barmaid in the territory. En route, the couple meets Russ Tamblyn, a wild orphaned youth, with two friends. Ford had promised Tamblyn's father he would look after the boy, but the youth is growing wilder each day. Next, Ford shares one of his wagons with Arthur O'Connell, Mercedes McCambridge and their eight girls. Anne Baxter, who seems to know Ford well, drives by in a wagon load of gaudily dressed women. Other friends Ford meets include Robert Keith, a crusading editor; his wife, Aline MacMahon; their printer, Henry "Harry" Morgan; and peddler David Opatoshu. Ford stops Charles McGraw and his henchmen from beating up an Indian, Eddie Little Sky, who, registered for the land rush, is with his wife, Dawn Little Sky, and their

baby. At noon, April 22, 1889, the race for land begins. When O'Connell is pushed from a stagecoach, his hysterical wife claims 160 acres of worthless land across the starting line. Editor Keith is killed in a crack-up. Anne, who loves Ford, tricks him, and claims the land he sought. Ford decides to take over Keith's paper, the "Oklahoma Wigwam," as the late editor had wished. McGraw hangs the Indian homesteader. Ford arrives too late to help Little Sky, but fatally shoots McGraw, and takes the Indian's widow and baby home with him. There he learns Maria has given birth to a son during his absence. Ford continues to champion Indian rights. Meanwhile, Anne, bored with her lonely ranch life, sells the land, opens "Dixie's Social Club." Tambyln and his two buddies turn bank robbers, and it is Ford who finally slays the youth. Despite Maria's pleas that the reward money will help their son, Ford turns it down. Ford leaves home alone to join the great land rush which opens the Cherokee Strip in 1893. Maria next hears from Ford when he is gold-prospecting in Alaska. Years later, she learns from Anne that Ford is with the Rough Riders in Cuba in the Spanish-American War. Anne comforts Maria by telling her that Ford loves Maria, but his wild spirit keeps him on the move. He returns from Cuba to expose an oil swindle perpetrated by O'Connell, who is now an oil-wealthy, politically powerful gure. Unwilling to compromise, Ford turns down O'Connell's bid to name him governor of the Territory. Maria, disappointed, tells Ford to leave her forever. He does. She builds the paper into the leading one in Oklahoma. Maria never hears from Ford. Despite her objections, her son marries the Indian girl whom he grew up with. At the 25th anniversary of the newspaper, a surprise luncheon reunites her with her son, daughter-in-law, their two children; the former editor's widow, and others, including Opatoshu, now a wealthy merchant who has financed the paper. Ford never arrives. Maria receives a letter that he has joined the British in World War I. A telegram informs her that he has been reported killed in action.

Produced by Edmund Grainger, directed by Anthony Mann from Arnold Schulman's screenplay based on Edna Ferber's novel.

Family.

**"The 3 Worlds of Gulliver" with
Kerwin Mathews, Jo Morrow, June Thorburn
and Lee Patterson**

(Columbia, December; time, 100 min.)

Good. Jonathan Swift's classic adventure-political satire, first published in 1726, revolving about a shipwrecked physician, who first finds himself in a land of tiny people (he's 1,728 times their size), later has adventures in a country of giants. The U.S.-financed, filmed-in-Spain production, in Superdynamation and Eastman Color, is slanted chiefly for children. Unfortunately there is not enough action for a kiddie picture, and the script is too juvenile to please most adults. In addition to the pre-soldness of the property, the Superdynamation process is a worthy sales peg. The trick camera method allows Gulliver, an Englishman, unconvincingly portrayed by Kerwin Mathews, to be on the screen with the tiny Lilliput-

tians and the 40-foot-tall Brobdingnagians, without resorting to animation:—

Dr. Lemuel Gulliver (Kerwin Mathews), a poor young physician in Wapping, England, in the 18th Century, is tired of being paid in vegetables, chickens, etc. by patients. He wants money and power. His fiancée, Elizabeth Whitley (June Thorburn), tries to convince him that healing the sick is more important. She is ready to marry him and share his poverty. Gulliver signs on as ship's surgeon on a vessel bound for the fabled East Indies. Elizabeth stows away, reveals herself when the ship is at sea. A storm washes Gulliver overboard. He wakes up ashore in the land of Lilliput, whose people are ultra-tiny. A pair of young lovers, Gwendolyn (Jo Morrow) and Reldresal (Lee Patterson), who have met at the beach clandestinely, discover him. Gwendolyn's dad, Lord Bermogg (Peter Bull), has been banished from Lilliput. Reldresal is still in favor with the Emperor (Basil Sydney). Flimnap (Martin Benson), wily Lilliputian Fiance Minister, hates Reldresal, is about to strike him with his sword when he spies Gulliver, now unconscious on the beach. Flimnap has the army tie Gulliver to stakes on the beach. When he awakes, Gulliver convinces the little people that he is friendly. He wants to build a boat to go look for his fiancée. The Lilliputians fear he wants to join their enemies, the people of Blefuscu. The conflict between them is based on the Lilliputian Emperor's belief that eggs be opened from the small end; the Blefuscu King demands they be opened from the large end. Thus Gulliver find the Lilliputians and their neighbors as corrupt and stupid as his countrymen. He teaches them scientific agricultural methods. When the Blefuscu navy approaches, Gulliver intercepts it with one hand, only to find the Lilliputian military leaders angry at him, because he's putting them out of a job. When the Emperor orders him put to death, Gulliver jumps into the boat he's built, eventually finds himself on another strange shore, the land of Brobdingang, whose people stand 40-feet tall and more. There, a seven-year-old girl, Glumdalclitch (Sherri Alberoni), befriends him; takes him to the King of Brob (Gregoire Aslan) who accepts Gulliver as a pet. Here, Gulliver finds Elizabeth, who has been captured by the Brobdingnagians. The ambitious Gulliver runs into trouble with the palace magician, Makovan (Charles Lloyd-Pack), who wants him burned as a sorcerer; makes a fool of him by curing the Queen (Mary Ellis) of an upset stomach; then makes the mistake of defeating the King at chess. The king orders Gulliver burned to death, but young Glumdalclitch rescues him, hides Gulliver and Elizabeth in a sewing basket, which she throws into a swift flowing river. Gulliver and Elizabeth awake to find themselves on another shore, which turns out to be England, near Wapping. Gulliver decides to remain in Britain, marry Elizabeth.

Produced by Charles H. Schneer for Columbia. A co-production of Universal-International and Morningside World-Wide, S.A. It was directed by Jack Sher from a screenplay he wrote with Arthur Ross, based on "Gulliver's Travels," by Jonathan Swift.

Family.

"The Virgin Spring" ("Jungfrukällan")
with Max von Sydow, Birgitta Valberg,
Gunnel Lindblom and Birgitta Petterson
(Janus, November; time, 88 min.)

Fine. Celebrated film-maker Ingmar Bergman's latest, based on a 14th Century legend, is a gripping, gory shocker for art theatre presentation. In Swedish, with English subtitles, the black-and-white totally serious drama, candidly shows the rape and murder by two herdsmen of a young teen-age girl on her way to church, while their younger brother and her stepsister look on. When the two men accidentally offer the girl's garments for sale to her mother, they are found out, and slain by her father, who, in his rage, hurls the boy against a wall, killing him. A spring miraculously flows from where the girl's body is found. Although this drama of good and evil is as brilliantly fashioned and executed as most of Bergman's others, its frank rape and slaughter scenes may eliminate it as an entertainment for many prospective patrons. Photography and direction are superb:—

The setting is Sweden of the 14th Century, a country officially converted to Christianity, but where the ancient gods still were worshipped in secret and sacrifices took place among the farm people. Birgitta Petterson, teen-aged daughter of Max von Sydow and Brigitta Valberg, sets out from her parent's farm on horseback, taking candles to church. With her is her step-sister, Gunnel Lindblom, pregnant and unmarried, who secretly hopes Birgitta becomes pregnant also. The girls become separated in the forest. Birgitta meets three brothers, herdsmen, one of whom is a young boy. Unsuspecting, she invites them to share her food. Soon the two older brothers rape her, then kill her. The boy looks on, as does Gunnel who, hidden, finds she cannot lift a hand to stop the men. Later, the three men arrive at Von Sydow's farm, asking to be sheltered for the night. When one of the herdsmen tries to sell Birgitta's robe to the slain girl's mother, she realizes these men have killed her daughter, locks them in their room and runs to her husband. Gunnel now admits she saw the rape-murder, but couldn't prevent it. Von Sydow takes a hot shower, picks up his sword and slays the two herdsmen. Then, in his rage, he throws the boy against the wall killing him. The family and servants visit the spot where Birgitta lies. Vow Sydow vows to expiate his deed of vengeance by building a church of stone on the site. When Birgitta's body is lifted, a trickle of water comes forth and bursts into a stream.

Produced and directed by Ingmar Bergman from Ulla Isaksson's screenplay, based on the 14th Century Swedish legend.

Adults.

WORLD THEATRE CENSUS

U.S. Department of Commerce's recently released figures illustrate the increasing importance of the drive-in theatre in this country. The open-air theatres accounted for almost one-fourth of the theatres operating here in 1958, the year of the latest Census of Business. The total of conventional theatres was down to 12,389 and drive-ins were reported at 4,071. The smallest number of drive-ins was in Alaska with only one; the largest number in Texas—382.

HOW YOUR LOCAL NEWSPAPER CAN SELL MOTION PICTURES

From time to time there reaches our desk a newspaper article which is an excellent example of good motion picture publicity. The following column from the Minneapolis Morning Tribune is one. It should be shown to your local editor, accompanied with some angles for running an upbeat story about your business.

The Tribune column, "I Like It Here," by George Grim, follows:

"There it is . . .

Sharp in focus, brilliant in color, hi-fi sound.

You don't have to get up and tinker with it. There isn't a frustrating start-and-stop while a white-coated man asks how is your digestion or a cutie-pie model pushes a box of detergent at you. The phone can't ring, nor can anybody disturb you by ringing your doorbell.

JUST SIT BACK and enjoy yourselves.

What is this nirvana?

First cool night, why not take in a movie. An indoor one.

Probably been a long time since you did.

You're in for something you've forgotten—a few hours of undisturbed relaxation. (Provided you've chosen the right movie. Right now, there are productions that should fit your taste.)

You get out of the house, out of the car, out of the usual surroundings. Many a neighborhood movie house, as well as the plushier main stem palaces, will give you more than just the picture. Some toss in a cup of coffee or some fruit juice. Many of them have spruced up since last you bought a ticket for the show.

FOR A PAIR of hours you've bought yourself adventure, escape, laughter or an opportunity to let the screen scare the daylight out of you. You're sharing this experience with other people, not just sitting at home yakking up a breeze at the canary or the dog.

Whether you yearn to see a chariot race or a British comedy, big screen adventure or tricky farce, the current attractions at the movies have them on the program.

Once we were a nation of inveterate movie goers. Now we have turned into electronic sitters, each in front of the TV set. Why not have both? Lots of diverting shows on TV, for sure.

But, until you've sampled an evening at a well-appointed, warm, comfortable movie house with a good attraction on its big screen, you've missed a mighty available treat.

Only, please . . .

If this column starts you toward your first movie in who-knows-how-long, be sure you pick the picture for you. By some strange perverse fate, the occasional movie house visitor invariably chooses just the wrong picture for his taste, then he—or she—storms out saying it'll be a long time before . . .

THE MANAGER of your local movie house is providing you with all the makings of a fine evening. Once you buy a ticket, he'll not intrude. The feature will have the place all to itself—without interruption to sell you anything.

Come on, Pop. Take that girl you married out for an evening—the way you did long ago.

But she'll think as much of you as of the movie."

HARRISON'S REPORTS

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New York 20, N. Y.

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A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XLII

SATURDAY, DECEMBER 17, 1960

No. 51

CENTRAL HEATING, AIR-CONDITIONING LATEST DRIVE-IN INNOVATION

The Jolly Roger Drive-In in Detroit's suburban Taylor Township, a Nicholas George Theatre, will be dressed up this Christmas as will no other outdoor theatre in the nation.

Gas-fired central heating and air-conditioning are now being installed, the first system of this kind.

Listed as the advantages of the new installation are:

1. A continual flow of fresh air into every car, with a complete air change every 90 seconds.
2. The drive-in field will not be frozen as usual in the spring, because the warm air system will keep most of the ground relatively frost-free. There are almost three miles of heated ditching, which will not only be frost-free itself, but even serve to keep some snow off the ground.
3. Elimination of steam on the car windows by the continual fresh air.
4. Low operational cost. The maximum cost is put at \$5 per hour on a zero day. (Cost for a conventional electric heating unit is said to be about a cent-and-a-half per hour — for one car.)
5. Release of twice as much heat as would be available through electric or other type heaters. The amount is controllable, up to a maximum of 4,500 BTU per car — as opposed to typical electric heater output of 2,000 BTU.
6. During summer, the system is to be air-conditioned to cool the interior of cars. The continual flow of fresh air will mean a sensible cooling effect, with air-chilling facilities also available.

The Jolly Roger installation centers in two large gas-fired direct air heaters, of a special design. These provide a heating capacity in excess of 9 million BTU. Circulation is provided by two Class Two Blowers with high static pressure capacity, with a reading of 30,000 c.f.m. each.

Distribution is through over 20,000 lineal feet of duct work, with the ducts graduated from 36 to four inches — giving a graduated pressure rise duct system. A separate outlet is provided for each of the 1,250 cars accommodated, through a flexible hose, connected to a plastic nozzle.

Total cost of the installation is over \$75,000.

Plans for the system were designed by Russ Allen, industrial engineer for Durant & McAlpine, who are the mechanical contractors for the installation. Close cooperation in the planning and installation was given by the various departments of the Michigan Consolidated Gas Co., which supplies the fuel.

The Jolly Roger's heating-cooling system is a ma-

jor milestone in theatrical equipment. It should provide a great deal of additional comfort for patrons and if adopted throughout the industry could mean millions of extra dollars at the drive-in box-offices.

"FEAST OR FAMINE" RELEASE POLICY OF MAJORS CONDEMNED BY MARCUS

Ben Marcus, Chairman of the Board of Allied States Association of Motion Picture Exhibitors has expressed deep concern over the major distributors' policy of withholding product from release until a soft spot is found, such as holidays, school vacations, etc.; and depriving the market at other times of a steady flow of good product.

However, Mr. Marcus further stated that, fortunately, some of the major companies have taken advantage of the Marcus Plan during the famine periods by releasing pleasing family pictures which, under the Plan, have run up some very fine grosses.

As an example, Mr. Marcus pointed to the splendid campaign conducted in Wisconsin on "The Magnificent Seven" (UA) and "For the Love of Mike" (20th-Fox). In these situations both the exhibitor and the distributor benefitted handsomely while other distributors withheld their product from release awaiting the holiday period. He emphasized that in selecting pictures for a saturation campaign, that such pictures should be of an entertaining calibre that would have mass appeal. Our public today, he asserted, is eager to attend the theaters, but we must be extremely careful that we select the right kind of pictures to lure the public to our theatres.

Mr. Marcus criticized the handling of the picture "Can-Can" which was not heavy enough to carry the hard ticket policy that Fox originally had set on this production, calling it a mistake for them to have withheld "Can-Can" from general release as long as they have. After the terrific campaign put on in the large first-run cities, the demand to see it by the general public was very high and instead of withholding the picture as they have, it should have been put into general release throughout the country at that time, Mr. Marcus noted. Even though much damage has been done to this picture because of this, it is still not too late to attract a substantial theatre audience in all areas if an all-out co-op campaign is utilized, Mr. Marcus concluded.

URGES HONEST AD APPROACH

Calling for a more honest approach to advertising, producer-director Henry Hathaway advises that movie ads should "pre-condition audiences to know exactly the type of pictures they are going to see."

"Exodus" with Paul Newman, Eva Marie Saint, Ralph Richardson, Peter Lawford, Lee J. Cobb, Sal Mineo, John Derek and Hugh Griffith
(United Artists; special; time, 212 min., 50 sec.)

Very good. Otto Preminger's extremely long film based on Leon Uris' best-selling novel has enough action, romance, suspense and humor to please most patrons. It was photographed on location in Israel and Cypress in Technicolor and Super-Panavision 70 wide-screen, with Todd-AO six-channel stereophonic sound! The story occurs in 1947, when the Israeli underground was battling the British and Arabs in the struggle for independence. Paul Newman gives a believable portrayal of Ari Ben Canaan, a super-heroic underground leader who spirits a group of Jews out of a British-run internment camp on Cyprus to Israel aboard a decrepit freighter renamed *The Exodus*. Eva Marie Saint, as the American nurse, a Christian, tries hard to overcome a poorly defined part. Ralph Richardson shines as the sympathetic British general. Peter Lawford is the anti-Semitic British officer. Sal Mineo renders a powerful characterization of Dov, the young terrorist. Jill Haworth is outstanding as a sensitive, teen-aged refugee whom Dov loves and the nurse befriends. David Opatoshu is excellent as the terrorist leader. Lee Cobb gives a strong performance as an Israeli pioneer leader. The film, neither spectacular screen- or budget-wise, has many shortcomings. The script ranges from superb to silly. The ending is not recognizable, being anticlimatic. Top-notch photography offers some fine scenic views of Israel. In addition to the book, picture should be helped by the widely broadcast background music:—

In 1947, Eva Marie Saint, an American nurse, arrives on Cyprus to see the British commanding general, Ralph Richardson, in order to learn details of the death of her husband, a newspaper photographer who saw action with the general in the Palestine mandate and was killed in a strafing attack. Cyprus is a vast prison camp, crammed with 30,000 Jewish refugees from Europe who, while sailing to Palestine had been intercepted by the British Navy, and interned. The general suggests Eva, a Christian from the Midwestern U.S., help out at the refugee camp. She agrees after hearing anti-Jewish remarks by a major, Peter Lawford, the general's aide. Elsewhere at Cyprus, Paul Newman, a top agent of Hagannah, the Jewish underground group in Palestine, has arrived to lead a daring mission: to take all the refugees from one ship, the *Star of David*, into Israel. Aiding him is a Cypriote patriot, Hugh Griffith. In the camp, Eva feels immediate affection for young, blond Jill Haworth, who hopes to find her father in Israel. Eva also meets young Sal Mineo, embittered teen-aged veteran of the Warsaw ghetto and the Auschwitz concentration camp; Michael Wagner, the camp commander, and an old physician, Martin Miller. Newman obtains an old Greek ship, the *Olympia*. Disguised as a British officer, he convoys the *Star of David* group aboard the vessel, renamed the *Exodus*. British destroyers soon block their path. The Jews vow to blow themselves up if boarded by the British, and to starve to death rather than return to the camp. Among the hunger-strike leaders is Gregory Ratoff. Eva boards the *Exodus*, pleads for Jill's re-

lease. The girl, moved by the action of her fellow Jews, refuses to leave. After the strike is on 100 hours, world opinion plus Richardson's intervention in London force the British to let the *Exodus* sail. Eva stays aboard to help the children. At Haifa, the youngsters go to Gan Dafna, a youth village in Galilee, founded by Lee J. Cobb, a Palestinian pioneer and Newman's father. We meet John Derek, Mukhtar of nearby Arab village and a friend of Newman's. The Hagannah believes in force only to defend the country or its already-won advantages, as opposed to the Irgun, a Jewish terrorist group, headed by David Opatoshu, Cobb's brother. Mineo joins the Irgun, while Jill lives in the youth village. Eva and Newman are attracted to each other, but Eva at first fears involvement. Newman asks his uncle, Opatoshu, to halt the raids until the U.N. votes on partition, but the old man won't listen. Eva and Newman confess their love for one another. Jill's father is found, but the once brilliant scientist is insane. The Irgun blows up a wing of the King David Hotel. Opatoshu and his men are jailed. Mineo escapes capture. Newman helps to free the condemned men from prison. Opatoshu is fatally wounded and Newman is badly hit. Eva nurses Newman back to health at Derek's home. The U.N. votes for partition. The Arab attacks on Israeli settlements mount. Syrian commandos led by a German officer, Marius Goring, demand that Derek join in an operation to wipe out Gan Dafna. Derek warns Newman and Gan Dafna is evacuated at night. Goring suspects Derek. When Israeli forces enter Derek's village, they find the Arab chief hanged. Jill is killed while visiting Mineo's post during the night. She is laid to rest with Derek in a moving ceremony. Newman and Eva then head for another battle in the continuing fight to keep the newly won independence.

Produced and directed by Otto Preminger from Dalton Trumbo's screenplay from the novel by Leon Uris.

For mature audiences.

"Caltiki, the Immortal Monster" with John Merivale, Didi Sullivan, Gerald Haerter and Daniela Rocca

(Allied Artists, current; time, 75 min.)

Good. A Mexican-made, English-dubbed, science-fiction horror film, featuring a swift-growing, shapeless, flesh-devouring organism which crawls and crushes its way through a scientist's home. The gigantic glob is an outgrowth of an organism — worshipped as a god by the early Mayans — which is located at the bottom of a subterranean lake. The glob's expansion is accelerated by radiation from a meteor having an orbit bringing it close to the earth every 1,400 years. Terror is also provided in this suspenseful tale by a German scientist, portrayed by Gerald Haerter, who goes berserk after the tentacled-organism eats the flesh off an arm. He tries to abduct an American archeologist's voluptuous wife, played by Didi Sullivan. There are no U.S.-known players and the dubbing in the early reels is very inferior. The black-and-white film, however, keeps improving as it unwinds, thanks to excellent special effects:—

An expedition led by John Merivale, a young archeologist, attempts to learn what led the Mayans

in 607 A.D. to foresake the town of Tikel, now a jungle. Daniel Pitani, an American is lowered with diving equipment into a subterranean pool, sacred to the Mayan goddess, Caltiki. He sees jewelry there, but on his second dive, he gives the alarm. When pulled to the surface, his dead body has already mummified. The tentacles of a shapeless monster emerges from the pool. Gerald Haerter, a German, who has tried to seduce Merivale's lovely wife, is freed from one of its tentacles, but where it touched his body, he is horribly disfigured. Fragments from part of the omnivorous, formless glob are placed under laboratory examination. It is discovered that the tissue multiplies under radiation. This solves a mystery. The earth's radiation has increased, because the same radio-active meteorite which orbited near the earth in 607 A.D., triggering the growth of Caltiki, a primitive, flesh-eating organism, is once again nearing the earth. Drastic measures kill the organism in the lab. Merivale remembers he has a specimen in his home, where it is now menacing his wife, Didi Sullivan, his daughter, and a Mexican beauty, Daniela Rocca, who loves Haerter. Meanwhile, Haerter insane, violent, kills a nurse, escapes from the hospital, shoots Daniela and is about to kidnap Didi when the horrifying glob devours him. Merivale, delayed by police, who at first don't believe his story, heroically saves his wife and child just as they are about to be swallowed up. The army has moved up and the free-flowing organism is finally stopped with flame-throwers.

A Samuel Schneider presentation, directed by Robert Hampton from a screenplay by Philip Just, based on an ancient Mexican legend.

Not for young children.

"Hand in Hand" with John Gregson, Sybil Thorndike, Finlay Currie, Loretta Parry and Philip Needs

(Columbia, January; time 75 min.)

Very good. Helen Winston, an American who went to England to become a film producer, has succeeded admirably. This little black-and-white picture—filmed for probably less than \$200,000—is a tender, heartwarming family film concerning two young British children, a Jewish girl and a Roman Catholic boy. Inseparable pals, they succeed in proving their friendship stronger than religious intolerance. Although the story could use a little more action, it should delight folks of all ages. There is sufficient suspense and plenty of laughs. Miss Winston and director Philip Leacock prove their knowledge of child behavior. A touching scene has a pet mouse receive both a Christian and Jewish burial. Loretta Parry and Philip Needs are completely convincing as the children. The rest of the cast give noteworthy enactments. Photography is first-rate:—

Philip Needs and Loretta Parry, eight-year-olds, attend the same school, become fast friends at both work and play. Philip is Roman Catholic; Loretta, Jewish, but this fact doesn't bother them at first. Their friendship is viewed tolerantly by both sets of parents, as well as by Philip's priest, John Gregson, and Loretta's rabbi, Derek Sydney. When Loretta learns her family is moving away, she and Philip prick their fingers, become "blood brothers." They

want to celebrate by visiting London to see the Queen. The two little hitchhikers are picked up by Dame Sybil Thorndike, who takes them to her mansion, tells them it is one of the queen's houses and that she is a princess. At school a boy tells Philip that the Jews killed Christ, and that his family doesn't like Catholics either. Philip's mother tells him that the Jews did kill Christ and the lad believes this will break up his friendship with Loretta. To test the strength of their friendship against their beliefs, they apprehensively visit each other's place of worship. Nothing happens, of course. The children decide to visit Africa, leaving in a dinghy on the local river. When Loretta falls into the water, Philip pulls her out half-drowned, runs to his priest to tell him Loretta has been killed as their punishment. The priest tells them there is no reason for them to be punished. They go to Loretta's home, where her rabbi is present. He says Loretta will be all right. Philip realizes that both men say the same thing, but differently. He smiles, knowing his friendship hasn't been shattered, and that he will be able to see Loretta the following day.

A Helen Winston Production. Helen Winston was producer; Philip Leacock, director. Diana Morgan based her screenplay on a story by Leopold Atlas Family.

"Upstairs and Downstairs" with Mylene Demongeot, Michael Craig, Anne Heywood, James Robertson Justice
(20th Century-Fox, December; time, 101 min.)

Very good. A chuckle-sprinkled British farce concerning the hectic experiences of a well-to-do, young, newly married couple have in obtaining a suitable maid for their London home. Most of the humor is visual and the import should prove a hit with the undemanding in all kinds of situations. The newlyweds, an architect ably played by Michael Craig, and his beautiful B.B.C.-employed wife, Anne Heywood, have these maids: a wild party-throwing Italian sex-pot; an alcoholic cockney with a shaggy dog; a timid Welsh girl who never even gets to London; a couple in their sixties who prove they can crack safes as well as eggs; and lastly a pretty Swede, Mylene Demongeot, who dates the married men in her employers' set, falls in love with her boss, and finally goes home to her boy friend. The photography, with Color by De Luxe, is a big asset, as is the bouncy background music:—

In London, young Architect Michael Craig marries beautiful Anne Heywood, who has a full-time job at B.B.C. and whose father happens to be Craig's boss, James Robertson Justice. The couple is expected to help entertain Justice's visiting clients so Justice declares that the newlyweds must have a maid. On their return to London, Anne and Craig find a voluptuous young Italian, Claudia Cardinale, in their house, entertaining American sailors at a wild party. She is the maid Anne's father sent to help them. Claudia is fired on the spot. Their next helper, Joan Hickson, accompanied by her huge dog, Tiny, is an alcoholic who sets the house on fire when the Craigs are entertaining an American clergyman and his wife. Anne has her first baby. Craig goes to

(Continued on back page)

Reviewed Recently

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FIRST AUTOMATIC BOX-OFFICE

Vendaticket, the self-service theatre ticket-selling machine, has been installed at Loew's 175th Street Theatre here.

Developed and introduced to the motion picture industry by Universal Controls, Inc., the machine is a metal cabinet, a bit larger than a telephone booth, with the directions, buttons, and openings for intake and delivery spaced about the front panel. It is a complete unit, immediately responsive to the eye and finger of the ticket purchaser as he inserts his payment for tickets. Within the integrated mechanism are combined the functions of the electronic currency identifier, automatic ticket-issuer and electro-mechanical change-maker. Universal Match Co. manufactures the change-making device used in Vendaticket.

Separate groups of buttons provide for the different prices of seats — afternoon and evening, balcony, orchestra or lodge.

In the case of a ticket costing 99 cents, the machine accepts with equal readiness the full amount in coins, or bills of \$1 or \$5 denomination and gives change accurately. It will deliver as many tickets as are demanded. When change is indicated in currency, Vendaticket delivers it in separate \$1 bills, individually rolled into cigaret-like form in a paper wrapper.

A turnstile likely will be added, thereby eliminating a ticket-taker as well as a cashier.

The Loew's circuit is to be congratulated on its

decision to have one of its theatres the first in the nation to install Vendaticket.

HARRISON'S REPORTS will follow closely the utilization of this machine which, if it proves practical and economical, soon may replace the usual box-office employees in many situations.

TV RIGHTS TO 22 PINE-THOMAS POST-48 FILMS ARE SOLD

Jules Weil's Colorama Features, Inc. has acquired theatrical and distribution rights to 22 post-1948 features produced by Pine-Thomas Corp. for Paramount Pictures.

The films available for theatrical reissue as well as TV, include: "El Paso," "Manhandled," "Captain China," "The Eagle and the Hawk," "The Lawless," "Tripoli," "The Last Outpost," "Passage West," "Crosswinds," "Hong Kong," and "The Blazing Forest."

Also, "Caribbean," "Tropic Zone," "The Vanquished," "Jamaica Run," "Sangaree," "Those Redheads from Seattle," "Jivaro," "Hell's Island," "Run for Cover," "Far Horizons" and "Lucy Gallant."

Exhibitors seeking these pictures should, as usual, ask for—in writing—sufficient clearance before TV. It is not unusual for some distributors to sell to theatres while granting television clearance at the same time.

Nothing can hurt exhibitor-patron relations more than having a ticket-buyer discover that a picture for which he paid, is available free either simultaneously with—or at approximately the same time — as the theatrical playdate.

"Upstairs and Downstairs"

(Continued from Page 203)

Wales to bring back the next maid, Joan Sims, who is frightened by city life and never makes it to London. Next, a quiet couple in their sixties are hired, Nora Nicholson and Joseph Tomelty. A young American cellist and protegee of Anne's, Daniel Messey, gets an engagement at the Royal Festival Hall. The Craigs invite their neighbor, the managers of the next-door County Bank to go with them to the concert. While there the sweet couple in their sixties, to the music of the concert being broadcast, tunnel from the Craig's kitchen into the bank, deftly blow open the safe. The Craig's next girl, young, blonde, beautiful, dowdy, and devastatingly frank Mylene Demongeot, arrives from Sweden. With hints on make-up and dress from Anne, she is the hit of the Craig's next party and is soon dating all the "misunderstood" married men in their circle. She even dates Justice. Mylene then decides to marry Messey, who turns out to be the son of a cannery czar. Messey says he must now return to the U.S. to take over the family responsibilities. Mylene, who is really in love with Craig, leaves Messey standing at the church. She leaves for home to her boy friend, Serge. The local constable, Sidney James, who is at the church marrying a policewoman, is retiring from the force. He and his bride are hired by the Craigs—the answer to their prayers—it is hoped.

A Betty E. Box-Ralph Thomas Production, produced by Betty E. Box and directed by Ralph Thomas from Frank Harvey's screenplay. **Family.**

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SATURDAY, DECEMBER, 24, 1960

No. 52

NATIONAL ALLIED BOARD TO NAME SUCCESSOR TO JACK KIRSCH

The board of directors of Allied States Association of Motion Picture Exhibitors, at a special meeting to be held in Milwaukee during January, will elect a new president to succeed Jack Kirsch, who has been forced by illness to relinquish the post.

Board Chairman Ben Marcus, who in the interim will carry on the duties of vacated presidency, announced that the "Future of Allied" Committee will submit a blue-print to the Board outlining a plan for the setting up the National Headquarters to administer Allied's affairs.

TV NET MAY RUN MOVIES 9 PM ON SAT.; CAN FILM SALES TO VIDEO BE STOPPED?

The National Broadcasting Company's television network is planning the telecasting of feature films to start at 9 PM on Saturdays, beginning next season, it is reported.

It is not yet known whose films NBC will run, but it is no secret that the network's officials have had talks with M-G-M on the release of its post-1948 product. The Saturday night showings may also include Selznick and Goldwyn films, if a deal can be set.

Although it might cost the net about \$200,00 per film, the plan would be worthwhile as NBC's needed campaign to compete with CBS' high-rated Saturday night programs.

The NBC features that night would replace "Deputy" and "The Nation's Future."

If this revolutionary network-scheduling of recent theatrical films — or even older blockbusters — becomes a reality, exhibitors are going to feel the impact strongly.

Can the sales of old and recent films to TV be stopped? Certainly exhibition has permitted this practice to become an accepted one in the industry. An indication of how standard the policy of selling features to TV has become is the Government's tax clause requiring producers of theatrical films to make allowances in their accounting for a feature's expected TV earnings.

There are yet a few methods of keeping older films from video. One is for exhibition to buy these pictures and re-sell them in theatres.

Also, there is a slight possibility that some features would be withheld if the majors' new product is clobbered by the at-home competition. Certainly the

film companies are in a better position now than when they first sold pictures to TV. Nevertheless, the vicious cycle might be accelerated, whereby distributors would sell still more films to TV to make up for theatrical revenue lost. Furthermore, it may be difficult to stop some independent producers from selling their pictures to TV, especially those who no longer are making pictures for theatres.

If theatres believe that the sale of films to TV — both the free and toll variety — is going to make them shutter their theatres eventually, why haven't they made the proper moves to stop this practice.

There is no such thing as the release of pictures to TV being inevitable, just as pay-TV is not inevitable.

Both of the last two named practices by the producers-distributors are made possible by lack of proper concerted action against them by organized exhibition. For theatre owners should never forget for one instant that multi-million dollar theatrical films at this point can only recoup their costs through theatre dates, and that pay-TV can never get off the ground (unless a tremendous fortune is gambled by its backers) if it can not have feature films — feature films made possible by the investment and sweat of thousands of exhibitors.

Exhibition must reevaluate the severity of this issue now!

FILM SHORTAGE? MAJORS PROVIDE 18 "EXTRA" FILMS IN 1960

Further proof that a seller's market exists in the rental of pictures to theatres was indicated in statistics released recently by TOA, which pointed out that the 10 major film companies will have made available only 226 features (63 of them foreign) this year.

An exhibitor who plays two double bills of new pictures a week — or 208 films annually — and who relies solely upon the majors for his product, will discover this year that he had to buy all but 8 per cent of the releases of the 10 companies.

TOMORROW'S PATRONS

Only five of 191 pictures classified by the women's reviewing organizations that work with the Motion Picture Association of Americas on the Green Sheet project were rated suitable for children unaccompanied by adults, TOA notes in a recent bulletin.

HARRISON'S REPORTS extends to its subscribers and readers Greetings of the Season

**"Pepe" with Cantinflas, Dan Dailey,
Shirley Jones and many Guest Stars including
Jack Lemmon, Kim Novak, Frank Sinatra,
Tony Curtis, Bing Crosby, Debbie Reynolds,
Maurice Chevalier, Bobby Darin,
Sammy Davis, Jr.**

(Columbia, special; time, 195 min.)

Good. An extremely uneven comedy with music, about a Mexican peon horsetrainer and his prize white stallion; a movie director aiming for a comeback; and a would-be Hollywood actress. Cantinflas, the famed Mexican comic shows his genius in this Panavision-CinemaScope-Technicolor film lensed in the U.S. and south of our border. Where hard-ticket buyers are demanding, the G.S.-Posa Films International Production should run into trouble as a roadshow, despite its important list of guest stars, a few of whom scarcely utter a word. Incidentally, Dean Martin appears, though unbilled. The story is trite and lacks suspense. Most of the material given the guest stars is very bad, some of it almost amateurish. Dan Dailey is competent as the director and Shirley Jones is fine as the aspiring star. The immense length can be drastically reduced with good results. Top sequences include Cantinflas' comic bull-fighting; skits he does with Ernie Kovacs, Jimmy Durante and Janet Leigh; a dance he performs with Debbie Reynolds, and a "rumble" dance. Kiddies should like this big, colorful feature which general adult audiences will find worth the price of a soft ducat. Photography is outstanding:

At a major horse auction in Mexico, Greer Garson and Edward G. Robinson are tricked into not bidding for Don Juan, a handsome white stallion by Pepe (Cantinflas), peon ranch foreman, who considers the clever prize animal his son. Dan Dailey, a Hollywood director on the skids, is not fooled, buys the horse to use him as a bargaining agent to get financial help from actor-producer Robinson in a Mexican-location movie the director is trying to put together. Pepe, with his piggy-bank and lucky bull's ear, hitchhikes to Hollywood to be with Don Juan. Pepe, in tracking down Dailey at Mammoth Studios, encounters Bing Crosby, Zsa Zsa Gabor, Jack Lemmon, Jay "Dennis the Menace" North, Billie Burke and Charles Coburn none of whom he recognizes as celebrities. Next Pepe meets Shirley Jones, a surly, beatnik-type, frustrated actress who is a waitress-entertainer at Kelley's Alley. Pepe befriends her and she invites him to visit the beat place where she works. Dailey meets Pepe, who informs the director that the reason the horse has been a dud as a stud, since his arrival in the States is that he has been lonely for Pepe. Dailey offers Pepe room and board at his mansion if he will look after Don Juan. When Pepe brings Shirley to see Dailey, the director, realizing she wants to be a star, berates her beatnik appearance. She calls him a drunken has-been, but later Dailey is drawn to her. Pepe costs Shirley her job at Kelly's when he misinterprets a gangland "rumble" dance featuring Shirley, Michael Callan and Matt Mattox. Bobby Darin sings there. In exchange for financing Dailey's picture, the director offers Robinson the horse. Robinson refuses, saying his partners won't let him take a chance on the alcoholic director. Dailey goes to Las Vegas to obtain backing from the gambling spot money boys. Pepe follows him and at the Sands Hotel meets Peter

Lawford, Richard Conte and Sammy Davis, Jr. Meanwhile Dailey hits the bottle again. Pepe who also meets Frank Sinatra, Cesar Romero, Joey Bishop and Jimmy Durante, decides to bet his piggy-bank savings. He parleys his pesos into \$250,006 — six dollars more than Dailey needs to put up in order to borrow enough to make his picture. Pepe is now the producer. Dailey visualizes Debbie Reynolds dancing in his film's lead, but Shirley stars. At the Acapulco location, Pepe keeps getting in the way, finally is gagged and tied by Dailey to a tree. Pepe mistakenly thinks Shirley loves him. When Pepe is supposed to take flowers to Janet Leigh, whom Dailey wants as his lead, Janet thinks he is the important film censor Tony Curtis told her would be visiting them. She plays up to Pepe until Curtis arrives. Dailey heads for Hollywood for more funds. Robinson says he will only provide money if a star name replaces Shirley. Dailey refuses, finally sells Don Juan to Robinson. Pepe, who is helped by Kim Novak to buy a ring for Shirley, tells Dailey that he doesn't mind losing his horse so much, since Shirley is going to marry him. The picture is completed and looks fine. Robinson explains the real extent of Shirley's love for Pepe to the peon, who tells the actor-producer to give Shirley the marriage ring as a gift. Shirley, meanwhile, learns that Dailey's love for her allowed her to stay in the film. Pepe returns home with Don Juan, who now has many colts and a baby jackass.

A George Sidney Production. Directed and produced by Sidney from a screenplay by Dorothy Kingsley and Claude Binyon. The screen story by Leonard Spiegelgass and Sonya Levien is based on a play by L. Bush-Fekete.

Family.

**"Goliath and the Dragon" with Mark Forest,
Broderick Crawford and Eleonora Ruffo**

(American Int'l December; time, 90 min.)

Good. Spectacle fans who want to see a superman in action and don't care whether they can understand the plot should enjoy this Italian-made badly dubbed Colorscope vehicle. The hard-to-follow story concerns Goliath, not David's, but a legendary, huge-muscled leader of ancient Thebes, so nicknamed because the wind goddess has decreed that no mortal shall kill him. Thanks to villain Broderick Crawford, who yearns for the strong-man's throne, Goliath has to pit his strength and wits against some women, his own brother, a three-headed dog, a bat, a pit of snakes, an elephant, and a centaur — not even counting a ferocious, fire-spitting dragon, whose eye Goliath pops out almost into the viewer's lap. Brooklyn-born Mark Forest is a worthy, muscle-rippling Goliath, while Broderick Crawford is properly menacing as the bad man. Special effects are excellent. There is hardly any comic relief:—

Because of his tremendous strength and the decree by Wind Goddess Sybil that no mortal shall kill him, Emilius, Mark Forest, king of ancient Thebes, is called Goliath. Eurystheus, Broderick Crawford, covets Forest's kingdom, has stolen a "blood-diamond" from the God of Vengeance to bait a trap for Forest. Crawford's hidden the gem beneath his palace in a cave guarded by a flesh-eating dragon, a giant bat and a three-headed dragon-dog. Forest enters the Caves of Horror, kills the dragon-dog and bat, eludes the

dragon and returns the jewel to the goddess' forehead. Next, Forest's younger brother, Phillipe Hersent, is captured by Crawford's soldiers while visiting a slave girl in his palace. Crawford is advised to let the lad escape. Before being freed he is told that his brother wants the girl, Federoca Ranchi, for himself. Hersent is persuaded to give Forest a potion which will end his love for the girl. The potion is poison and the Wind Goddess intervenes just in time to save Forest. Hersent runs away, back to Federoca, and is recaptured. Crawford plans a public execution to trap Forest. As Hersent is about to be stomped by an elephant, Forest arrives, saves him. Forest, hoping that his brother will forget the girl, starts out to move to a new land, with his wife, Eleonora Ruffo, brother, and servants. Hersent begs Forest's wife to put an end to his misery. Instead she vows that if the gods will give the youth happiness, she will sacrifice her own life. A centaur appears, demands she keep her promise, and carries her off. Forest fatally wounds the centaur, which, nevertheless is able to take the woman to Crawford, who orders her sacrificed to the dragon. The gods tell Forest where his wife is. He slays the dragon, only to find his wife has been recaptured. Enraged, he begins to destroy Crawford's palace. Forest and his countrymen defeat Crawford's troops. Forest reaches his wife just as Crawford is about to lower her into a snake-filled pit. A prisoner sacrifices herself to the snakes to get Crawford to fall among the reptiles.

Produced by Achille Piazzi and Gianni Fuchs and directed by Vittorio Cottafavi. Based on a story by Marco Piccolo and Archibald Zounds, Jr.

Not for the very young.

"The Wizard of Bagdad" with Dick Shawn, Diane Baker and Barry Coe

(20th Century-Fox, December; time, 93 min.)

Fair. A satire of ancient Far Eastern fantasies relying heavily upon puns dealing with the world of today, especially the vernacular of video. The filmed in CinemaScope, with Color by DeLuxe, Sam Katzman opus revolves about a genie whose task it is to see that the son and daughter of two aids of a ruler of Baghdad finally marry and take over the throne of the ailing caliph. Although it features a flying carpet and a horse that speaks as well as soars, much of the better humor will sail over the heads of the mopets. Nightclub comedian Dick Shawn, hampered by a bad script, makes an acceptable genie. Diane Baker and Barry Coe can do little with their roles. Photography, including special effects, is satisfactory:—

Don Beddoe, the ailing Calif of Baghdad, consults with his two wazeers, one a cunning rogue, Bob Simon; the other, an honest fool, Vaughn Taylor. The Calif has two problems: a wanted heir to the throne, and the wicked John Van Dreelen, of Cairo, who is readying an attack on the city. Beddoe consults the Oracle of the Cavern, is told that the daughter of Simon and the son of Taylor will marry and rule Baghdad, but that the two advisers will rule as regents until the couple comes of age. Stanley Adams, King of the Geni, summons Dick Shawn, one of his less successful genii, charges him with bringing about the prophecy — or else. Van Dreelen and his men, disguised as beggars, capture Baghdad as Shawn is sleeping off a hangover. The Geni king demotes Shawn to

a mere man, changes his talking, flying horse into a disreputable old nag. Van Dreelen slays the Caliph and the cunning Simon persuades the conqueror to keep him on as a Wazeer and betrothes him to his young daughter, Diane Baker. (Leslie Wenner plays the role as a child). Simon is imprisoned, but his son, Barry Coe (Michael Burns plays the role as boy), escapes the city, is brought up by a desert bandit, Michael David. Shawn, aided by his talking horse, becomes official Wizard of the court and bungles his way into upsetting Coe's rebellion against the tyrant and nearly has Diane marry him instead of the young prince. Suddenly Shawn remembers the prophesy was written in the Book of Books and therefore had to come about anyway, and that the King of the Genii was falsely testing him. Shawn re-assumes his geniihood, changes his nag into a flying horse, uses magic to defeat the evil ones and make the course of true love triumph.

Produced by Sam Katzman and directed by George Sherman from a screenplay by Jesse L. Lasky, Jr. and Pat Silver, based on a story by Samuel Newman.

Family.

"Flaming Star" with Elvis Presley, Barbara Eden, Steve Forrest, Dolores Del Rio, John McIntire

(20th Century-Fox, December; time, 101 min.)

Very good. A serious, gripping, action-crammed Western drama, set in the Texas of the 1870's, centering around a tightly knit family, comprising a white settler, his Kiowa Indian wife, his white son by a previous marriage and his half-Indian son. The four seem to be fairly integrated with their white neighbors until some of them are scalped by Kiowas led by Buffalo Horn, a new young chieftain out to drive the settlers from his people's lands. Although Elvis gets to do a bit of strummin' and singing', he is mainly a dramatic actor—and not too bad a one—throughout most of the story, which was filmed in CinemaScope, with Color by DeLuxe. He is believable as the son of an Indian woman and a white man, who has to choose which side of the Kiowa-settler battle he is on. John McIntire is a powerful figure as the white man who is deeply in love with his Kiowa wife, and fully realizes the significance of his marriage. Dolores Del Rio is reserved as the mother, while Steve Forrest is adequate as the all-white son. There is very little romance and hardly any comic relief after a birthday party scene which opens the expertly photographed feature. The film can be sold to Western aficionados, as well as Presley fans:—

In early Texas, half-brothers Elvis Presley and Steve Forrest warily approach the ranch of their parents, Dolores Del Rio and John McIntire, because the main house is dark. A surprise party has been set for Steve. With their parents are five younger persons: Barbara Eden, who is Steve's fiancée; her brother, Richard Jaeckel; L. Q. Jones, Douglas Dick and their sister, Anne Benton. Jaeckel and Anne are also affianced. Returning home, Jones and Anne are killed by Indians, while, seriously wounded Dick hides until they are gone. Leading the Kiowa Indian war party is the new chief, Buffalo Horn, Rudolph Acosta. We next learn that Dolores is a full-blooded

(Continued on Next Page)

• "Flaming Star"

(Continued from Page 207)

Kiowa, that Elvis is half-Indian and half-white, since his father, Dolores' husband McIntire is white, as is Steve, his other son of a previous marriage. When a posse of neighbors rides up to find which side the McIntire family is on, they raise the question so insultingly that Forrest shoots one of them, Monte Burkhardt, in the shoulder. The posse leaves, shooting and scattering the McIntire cattle. The McIntires are now in the middle of the new battle. The next day while his father and Forrest are away rounding up cattle, Presley beats up two trappers who, asking for a meal at the ranch, make improper advances towards his mother when they learn that she and her son are Indians. Buffalo Horn comes to the house to ask Presley to join his braves, pointing out the political importance of such an association. Presley withholds his decision while the Kiowa chief notes that those who aren't with him will be considered his enemies. Dolores decides she will visit her tribesmen to ask them to stop their drive on the whites. Reluctantly, Presley accompanies her. Elvis is given time to make his final decision, but the Indians are cold to Dolores. On their return to the ranch, Douglas Dick, who, wounded, has crawled to the ranch, fatally shoots Dolores and kills Presley's Indian friend, Perry Lopez, who accompanied them back to the ranch. While Presley and his brother are fetching the doctor, whom they have to kidnap from the whites. Dolores sees the "flaming star" of death, leaves her bed to walk outside toward the mountains to die. Elvis decides to join the Kiowas. His father is killed by Indians on their way to join Buffalo Horn. They don't know that Elvis and his family are to be left alone. To save his wounded brother, Presley leads the other Indians away from where Forrest is hidden, drawing their fire. Steve ties Forrest to a horse and heads it back to town. Shortly afterwards Elvis himself rides into town, fatally wounded. He just wants to see that his brother has arrived safely, then he heads towards the mountains to die.

Produced by David Weisbart and directed by Don Siegel from a screenplay by Clair Huffaker and Nunally Johnson, based on Huffaker's novel. Family.

**"The Angry Silence" with
Richard Attenborough, Pier Angeli,
Michael Craig and Bernard Lee**

(Valiant Films, January; time, 95 min.)

Fine. A brilliantly written and acted taut drama from Britain, centering about a factory machinist — a fine family man — who loses an eye at the hands of two young punks; is given the silent treatment by his co-workers; sees his son tarred — all because he is the lone man refusing to vote for a strike his fellow employees have called without authorization from their national union. Unknown to the laborers, an outsider — possibly a "foreign agitator" — is the man behind the work stoppage. Whether this almost totally grim story means to show that British union men are misled sheep, or only to serve as a warning to organized employees to take part in their union, this suspenseful drama treating an unusual theme should be a major art theatre attraction. As the worker who stands behind his convictions to be able

to think as he pleases, Richard Attenborough, who co-produced, renders a prizeworthy performance. Black-and-white photography is excellent:—

When a stranger, Alfred Burke, arrives at the peaceful machine and tool works dominating the British town of Melsham, trouble starts brewing under his behind-the-scenes direction. Richard Attenborough, a pleasant sports-loving machine operator, has enough troubles already. His pretty Italian-born wife, Pier Angeli, is pregnant again, and they can't afford a third child. Tom is different from his easy-going, girl-chasing friend, Michael Craig, who rooms with them. Burke starts calling the shots at the factory. His puppet is a middle-aged employee, Bernard Lee, who acts as official union spokesman. An unofficial strike is called. Attenborough votes against it, is given the silent treatment by his co-workers. In addition, his young son is tarred at school. Even Craig gives him the silent treatment. During lunch at the commissary, Attenborough blows up, tells the men off. Only Penelope Horner, a bright, beautiful, blonde worker is sympathetic to Attenborough, whose case is given national coverage. When the workers have a second wildcat strike, Attenborough is the only man to return to work. On his way home, some young toughs employed at the plant set upon him. He is taken to the hospital, where he loses an eye. An important union official addresses the workers, urging them to return to work. They won't even listen to what he has to say. Meanwhile, Craig, who has learned that Attenborough has lost an eye, has had enough. From an ambulance driver, he learns the names of the two young punks who jumped Attenborough. He chases them down with his motorcycle, finds which one was responsible. After a struggle in which the youth tries to knife him, Craig beats him up, drags him to the union meeting. Then Craig addresses the men, telling them how ashamed he is to be part of all that has happened; calls them responsible. Burke slinks out of town.

A Beaver Films Limited production, produced by Richard Attenborough and Bryan Forbes, directed by Guy Green from a screenplay by Forbes.

Morally unobjectionable, but best suited for mature audiences.

NO SOAP

Joseph E. Levine, president of Embassy Pictures, presents his arguments for saturation campaigns in a four-page article about the showman by Guy Talese in the January issue of Esquire.

The article notes that "there are also those who say that Levine's blockbuster campaigns and his techniques of opening films in hundreds of theatres simultaneously is merely a shrewd way of getting in and out of town quickly, like a dirty carnival before word gets around."

To these charges, Mr. Levine is quoted as saying the following: "This isn't true. When I lay out all this money for advertising, it's because I want people to know my picture is playing. Too many films drop dead because people don't know they're playing. Some films are advertised when they reach Broadway, but by the time they get out to the neighborhoods people have forgotten them. Would the Palmolive Soap people spend millions on advertising soap and then not have soap in all the stores?"

HARRISON'S REPORTS

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THE COMING YEAR

Although the motion picture exhibitor is in a speculative industry, the owner of a theatre usually risks his capital without having a chance for capturing proportionately the huge profits that the major film companies can make when they have a good year. This, as every exhibitor knows, is due to the distributors' percentage system which has the effect of leaving the theatre enough money to remain as an outlet, but not enough of the cream that an outsider would consider to be the exhibitor's proper remuneration in a speculative enterprise.

Therefore, the exhibitor is not a true speculator, financially speaking. He resembles more the bird used to catch fish, whose bill is tied so he cannot swallow his winnings.

Thus the small-theatre operator's speculation about the coming year is to a great degree, more mental than monetary. The following are subjects which will continue to be of prime interest to him in 1961.

PRODUCT SHORTAGE. There will be as few or less U.S.-made pictures released next year. Most of the film companies do not back with production funds their asserted confidence in exhibition. Meanwhile they are hunting for additional sources of revenue, one of these fields being television film production.

ROADSHOWS: There will be a further increase in hard-ticket attractions, a policy which means that more money and time will be spent by the distributors to help fewer theatres. It is likely that no all-out roadshow practice will develop, since 1960 saw several of the hard-ticketed films proving to be failures when sold in this manner. There will, however, be a few instances of attractions meeting with success as roadshows.

FREE TELEVISION. The sale of post-1948 feature films will hurt theatre attendance. During the past year, 415 of the 544 features the majors released to free-TV were post-1948 productions. The majors released only 226 attractions to theatres in 1960.

PAY-TELEVISION. February 26 will mark the first year of Telemeter in Toronto's Etobicoke. If it has been successful, many more of these pay-TV installations will be made, here and in Canada. The FCC will continue to give toll television a green light. Even if movie patrons find theatre-going more enjoyable, they will stay home to take advantage of the huge savings, whereby an entire family and friends can watch a first-run feature for a dollar.

CLASSIFICATION. With an increasing number of religious and civic groups attacking the subject

matter, dialogue, etc. of the majors' self-Coded films, the institution by states, municipalities, circuits, in-
(Continued on Back Page)

20th-FOX URGES EXHIBS. TO OFFER PRE-SHOOTING-TO-PLAYDATE IDEAS

Twentieth Century-Fox is enlisting and welcoming the aid of the nation's exhibitors in the merchandising plans "of its product" before the pictures begin production, during filming, throughout the promotional campaign and right up to each exhibitor's playdate," it was announced by Charles Einfeld, vice-president.

Addressing the industry via the lead article in the new "Orderly Release" schedule compiled by Edward L. Hyman, AB-PT vice-president, Mr. Einfeld declared that "production, distribution and exhibition can no longer do their thinking in separate worlds. The makeup of the industry precludes any other existence, he noted.

The 20th-Fox executive called for renewed cooperation between the major film companies and the world of exhibition, saying "we believe that showmen's ideas, opinions and suggestions about the company and its product are vital to the continuance of a profitable and successful relationship."

Mr. Einfeld stated that the industry today is in an era of intensive merchandising where competition for the entertainment dollar is severe. Calling for suggestions from showmen as to forthcoming productions, titles, castings, promotional devices and advertising ideas, the Fox vice-president pointed out that his company is always ready to do everything possible to cooperate with exhibition in the advertising and merchandising of its product.

Asking exhibitors to give their views on films before they are made, Mr. Einfeld indicated that exploitability was a prime production aim — and that features were being made with an eye toward promotional potency as well as their inherent quality quotient.

How many times has an exhibitor noted — to himself — after a picture's playdate, how many more tickets he could have sold if the film had a different title, or if a certain advertising campaign were used?

Theatre men should accept Fox's offer as described by Mr. Einfeld, and provide that film company with constructive ideas concerning their forthcoming product.

Nobody knows better than the exhibitor which titles, stars, and merchandising ideas do the most to sell pictures. Twentieth-Fox is showing good business sense in soliciting theatremen's opinions.

**"Tunes of Glory" with Alec Guinness,
John Mills, Dennis Price, Kay Walsh
and John Fraser**

(Lopert Pictures, December; time, 106 min.)

Fine. A realistic peace-time army drama revolving about the conflict between the well-liked, hard-drinking, up-from-the-ranks colonel of a Scottish Highland regiment and the rigid gentleman-officer who takes over his command, which dates back to World War II. The expertly written, directed and performed Technicolor film points faintly to a third officer who schemes to win the leadership of the regiment. Some romance is presented through the rough colonel's meetings with a local actress; and his beautiful daughter's love for a young bagpiper. There is humor, dancing, singing and music, but the story rapidly becomes a tragedy. Alec Guinness gives one of his most impressive performances in the complex role of the rough, popular colonel. John Mills makes a superb aristocratic officer in the role of the new colonel. He was named Best Actor of the 1960 Venice Film Festival for this part. Dennis Price is believable as the conniving second in command; Kay Walsh is convincing as the promiscuous middle-aged actress, while newcomer Susannah York shows talent as Guinness' daughter. This import, which is rapidly winning more awards, should do better with class audiences. The color lensing is first-rate:—

Susannah York secretly meets her boy friend, John Fraser, a corporal and ace bagpiper, outside the old Scottish castle which is the peacetime headquarters of his Highland Regiment. Susannah's father, is the regiment's commander, Alec Guinness a tough, hard-drinking lieutenant colonel who led his extremely loyal men through World War II. In the middle of a drinking party in the castle, Guinness shocks his officers with the news that a new C. O. will arrive the next day to take over command from him. Suddenly, the new colonel, a spit-and-polish book-soldier, John Mills, arrives. Dennis Price, second in command, thinks a more efficient officer is what the regiment needs. Gordon Jackson, a captain and the adjutant, a fair-minded man, loyal to Guinness, tries to make Mills feel at home. Guinness resents the new man, stays up late drinking with Price. The new C. O. tightens discipline immediately, and to refine the men's dancing of the highland, orders pre-breakfast dance lessons daily for all. Guinness visits Kay Walsh, an actress who has been his mistress. She good naturedly sends him away when he tries to renew their relationship ended by his drinking. Mills revives the regimental dance for the local dignitaries. The dance goes well until the men, after a few drinks, revert to their wild ways. Mills loses his head, terminates the dance half way through. He races off in his car with Jackson, whom he tells how important the regiment — which his ancestors led — is to him — how the thought of it kept him going when a prisoner of war. Meanwhile Guinness, visiting a local bar, discovers his daughter and the piper there and strikes the corporal in front of a barful of people, a highly serious offense. He goes to Kay for consolation only to find Price at her apartment. Meanwhile, Mills, tries to be fair about Guinness' corporal-punching. On Price's advice, and against Jackson's, he decides to report the matter to brigade rather than handle it himself. This would mean a court martial for Guinness. Susannah leaves home. Kay warns Guinness

that Price is working against him, makes Guinness report back to the regiment and fight. Guinness persuades Mills not to start a court martial. Mills agrees, but unfortunately the other officers think it is Guinness' personality and strength which have overruled Mills' decision. Mills, realizing he never will have the men's loyalty, shoots himself. Guinness is remorseful, considers himself and the men — except Jackson — murderers. As he starts to instruct the officers on the special marshal-type funeral he wants for Mills, they realize the strain has affected Guinness' brain. His mind is wandering. Guinness is led away and it looks as though the crafty Price will achieve his goal — command of the regiment.

A Colin Lesslie Production. Lesslie produced and Ronald Neame directed from James Kennaway's screenplay based on his novel. Adult fare.

**"The Big Deal on Madonna Street"
("I Soliti Ignoti")**

**Vittorio Gassman, Marcello Mastroianni, Toto,
and Claudia Cardinale**

(UMPO, current; time, 91 min.)

Fine. A very comical Italian-made take-off on "Rififi," the French dramatic film about scientific burglars. When dubbed, the comedy, directed by Mario Monicelli, one of the best of Italy's new movie-makers, should prove very popular in general situations. The plot has a quartet of amateur criminals, coached by a master safecracker (wonderfully enacted by the noted comic Toto), attempt to reach a jeweler's safe through an adjacent empty apartment. The bunglers are Vittorio Gassman, a crazy-like-a-fox boxer; Tiberio Murgia, a knifewielding, sister-protecting Sicilian; Marcello Mastroianni, a photographer who shows up for the job with one arm in a sling; and Carlo Pisacaine, an aged little man whose mind is solely on food. The laughs are sprinkled heavily throughout, with most of the humor visual. The climax, which sees the "big deal" literally blow up, should win belly laughs. Black-and-white photography is excellent:—

Memmo Carotenuto is caught stealing a car when the horn jams. In prison, he tells his visiting girl friend, Rossana Rory, to get him a stand-in so he can pull a big deal on Madonna Street that he has planned. A glass-jawed prizefighter, Vittorio Gassman, finally agrees to take the job. Some of Carotenuto's cohorts, young cabinet-maker Renato Salvatori and photographer Marcello Mastroianni (he tends his infant while his wife is in jail), raise 50,000 extra lira to give Gassman 150,000 lira. Salvatori gets the money from his three mothers — women at an orphanage where he was raised. The judge sees through the scheme, but does not imprison Gassman, the would-be stand-in. The wily Gassman, however, tells Carotenuto that he "got three years" and gets the gang leader to tell him all about the big deal — a pawnbroker's shop — before Gassman leaves the prison. An expert safecracker, Toto, tutors the gang, which is going ahead without their jailed leader. Carotenuto is freed by government amnesty, but when offered only a partnership in the gang he once led, he refuses. Meanwhile Salvatori falls in love with Claudia Cardinale, the closely chapcroned sister of their Sicilian confederate, Tiberio Murgia, who finally accepts Salvatori because the youth respects his mother. Salvatori quits the gang before the day of the big job. Gass-

man is assigned to cultivate the maid of the apartment which the gang will use to enter the pawnbroker's office. Falling for the girl, he keeps her from getting involved by returning the keys (which she gives him when leaving her place of employment) to the buildings superintendent. Thus Gassman and his confederates have to break into the apartment. Leaving four men to go ahead with the plans — the boxer, the Sicilian, the photographer and a small, old man, Carlo Pisacaine, whose only interest is food. The time of the "big deal" arrives. The quartet spends a long time knocking a hole through an apartment wall only to find it is the wrong wall. They are almost ready to give up and they sit down to eat in the kitchen of the empty apartment. When the old man blows up the kitchen while trying to light a gas stove, they decide they've had enough of this jinx job and give up their "big deal."

Produced by Franco Cristaldi-Lux Films, Rome. Directed by Mario Monicelli from a screenplay by Suso Cecchi D'Amico, Age Scarpelli and Mario Monicelli. Family.

"The Love Game" with Jean-Pierre Cassel, Genevieve Cluny and Jean-Louis Maury

(Films Around the World, current; time, 88 min.)

Fine. A delightful French farce, with English subtitles, revolving about a trio of young Parisians — a pert, fun-loving, family-desiring, antique shop operator; her madcap lover; and the nice, conventional, real-estate salesman who resides across the street. The pleasant atmosphere is novel and convincing, thanks to New Gallic Wave director Philippe de Broca. Jean-Pierre Cassal is extremely comical as the lazy, zany young artist whose paintings are sold by the girl, whose bed he shares at all hours. Genevieve Cluny is the joyful blond (but not too beautiful) pixie who sells antiques, keeps little animals caged, and wants Cassal to marry her. Jean-Louis Maury is sympathetic as the well-meaning neighbor who offers to wed Genevieve. Black-and-white photography is top-notch:—

Genevieve Cluny and Jean-Pierre Casel lead an idyllic life. Genevieve sells antiques in her shop, as well as paintings of flowers done by Jean-Pierre when he is in the mood. The two live in the apartment above the shop. They often go out for a good time with their good friend, Jean-Louis Maury, who runs a small real estate business across the street. We learn that Genevieve and Jean-Pierre are not wed and that she is unhappy that he does not want to marry her and satisfy her great desire to have a child. The two have a scrap, which is forgotten at bedtime. Next day, the three friends go picnicking, and while Jean-Pierre is dancing alone through the woods, Jean-Louis tells Genevieve that not only will he father her child, but that he will marry her. She grudgingly accepts his offer. When they tell Jean-Pierre their plans, he sulks, hitches rides back to Paris. Before Genevieve moves into Jean-Louis's apartment, she has him take her dancing. At the local bohemian boite, she commences a marathon dance session with an international crew of partners. Obviously stalling, she dances until they are the last ones in the place. A Negro with whom she danced asks them to accompany him for a drink at another place. They run into Jean-Pierre, who whispers into Gene-

vieve's ear that he will marry her and that they will have scores of children. She smiles, follows him down the street as he shouts his intentions to the world.

An AJMY Film Production, produced by Claude Chabrol and directed by Philippe de Broca from a screenplay by De Broca and Daniel Boulanger, from an idea suggested by Miss Cluny. Dialogue by Boulanger; English subtitles by Rose Sokol.

Adults.

"Make Mine Mink" with Terry-Thomas

(Continental, December; time, 101 min.)

Very good. A laugh-loaded farce for the family trade, this British import follows the wacky exploits of a gang of four amateur fur thieves who turn over the results of their brazen pilferings to charity. Plotting the crimes for the sweet, old, fund-raising lady who rents him a room, is Terry-Thomas, a former major whose war experience was with the Mobile Bath Unit. Two women borders comprise the remainder of the mirth-provoking Robin Hood mob — one a scared spinster; the other an amazonic, apple-crunching teacher of deportment. Terry-Thomas, who is becoming quite well known here, is the only mar-quee name. The comedian, excellent in this madcap attraction, has a talented supporting cast. There is some romance between a pretty ex-convict trying to go straight (unlike most films, she succeeds), and her policeman boy friend. The black-and-white photography is very satisfactory:—

Athene Seyler, an elderly Dame of the Empire, rents rooms in her large apartment in a slightly run-down, old mansion. Her income allows her to keep up contributions to her favorite charities. Her guests include military-minded Terry-Thomas, who during World War II was a major with the Mobile Bath Unit; Elspeth Duxbury, an awkward but sweet spinster; Hattie Jacques, a large, crude woman who teaches deportment to would-be debutantes. Athene has a maid with a "record," Billy Whitelaw, whom she has given a new chance for respectability. In appreciation of Athene's help, Billy gives the woman a mink stole she has "acquired" from a neighbor's terrace. Horrified, Athene, aided by Terry-Thomas and her other roomers, devises a grand plan and is able to return the fur to its owner. Inspired she and her guests start a new hobby of "charitable crime," and with military precision and efficiency under Terry-Thomas' leadership, they start stealing furs, giving the money they receive for them from a fence (who turns out to be Athene's nephew) to charity. Maid Billy is kept in the dark. She now spends her free afternoons with a young policeman, Jack Hedley. But Billy becomes suspicious of her employer's strange antics, warns her to leave crime to professionals. An urgent plea from a charity compels Athene to carry on her "good work." While Terry-Thomas, dressed as a policeman and Hattie as a policewoman, are "raiding" a gambling party — as their confederates are gathering up fur coats, the real police raid the place. Terry-Thomas deserts his "mcn," but Hattie is able to rescue the bumbling Elspeth. After Billy helps them avoid exposure when they are almost trapped with their latest loot, they solemnly swear never to touch another fur. However, when her policeman boy friend makes a plea for funds for a

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"Make Mine Mink"*(Continued from Page 211)*

police charity, he unwittingly swerves them off the "straight and narrow." The gang all agree never to touch another fur, but Dame Athene notes, "There are other things besides furs . . ." The final scene sees them dressed as palace guards, out to get the Crown Jewels.

Earl St. John was executive producer; Hugh Stewart producer; Robert Asher directed from Michael Pertwee's screenplay. Additional dialogue by Peter Blackmore. Based on the stage play, "Breath of Spring," by Peter Coke. Family.

THE COMING YEAR*(Continued from Front Page)*

dividual theatres — or even by the MPAA — of an audience classification policy is not unlikely. Being unhampered by sponsors, as are TV stations, the film companies can be expected to release pictures of an adult nature comparable to the novels and stories now being written and read by most Americans. A good children's film can still do well in today's market, and if the distributors want to offer films for all types of audiences — with exhibitors booking them — then classification probably will have to develop, if for no other reason than that too many American parents are too quick to shift the responsibility of child-guidance to others.

ORDERLY DISTRIBUTION. Despite protests by exhibitors, the major distributors will continue to release almost all of their top pictures during peak-attendance periods. The lean, or orphan periods, are caused partially by the few pictures the film companies are making, but mainly by the fact that they believe they have to compete for the top audiences. This pattern can be broken somewhat by daring companies who decide to launch a top-drawer attraction during an off-season, and obtain fine results. The Marcus Plan, confined mainly to family films, is proving how, if properly sold, a picture can be a hit any time of the year.

EMPLOYEE WAGES. With Congress being urged by organized labor to pass a minimum wage bill in the legislative body's next session, exhibition will have to do a great deal of lobbying if it wishes to have theatre employees exempt from the provisions of any wage and hour law that may be adopted. Charles E. McCarthy, COMPO executive vice-president, while pointing out recently that exhibitors were already contacting their representatives on Election Day on the subject of the wage bill, noted that with every industry organization cooperating, there is reason to believe exhibition will obtain the same effective cooperation in this coming campaign as it did in the last session of Congress.

FOREIGN FILMS. With the growing acceptance of foreign films, aided by their being presented on TV, the improvement in dubbing, and the increasing sophistication of the average American, next year should see other countries' pictures enjoying better success here in both the subtitled and dubbed versions.

TAXES. With local and state governments having great difficulties in meeting their expenses, theatres in many areas may be faced with new or increased ad-

mission taxes. Reducing those levies already in effect will require greater effort.

NEW COMPANIES. With the major distributors not giving theatres — especially those with two double bills weekly — sufficient product, look to more new firms going into the distribution field, particularly with pictures of exploitation value. Wherever possible exhibitors should encourage these new suppliers, thereby providing more competition for the majors.

NEW THEATRES. The most positive sign of exhibition's survival is the opening of new houses, both indoor and outdoor. Next year should see an increase in small, deluxe suburban theatres; art houses in general and drive-ins in shopping centers. These new outlets tell the story of America's move to suburbia and the growing acceptance of foreign films among the more educated young adults. In addition, new theatres will be constructed in the downtown districts of many cities.

EQUIPMENT AND REFURBISHING. Wherever possible, the wise theatre operator is purchasing new, improved equipment and is providing more comfort in his house. He realizes that to drag folks away from their living rooms, it is necessary not only to show pictures on a big screen, uninterrupted by ad spots, but also to provide very pleasant viewing conditions.

ANTITRUST SUITS. Exhibition will find that the courts are still listening to theatres proving that they were deprived product by the majors and/or their competitors.

EXHIBITOR ORGANIZATIONS. An individual's problems can be solved or lessened when he joins with others in attacking them. As the difficulties facing theatre operators become more in number and complexity, there has never been more of a need for him to join a local association of exhibitors. He rarely can win alone, and he can do a great deal to improve his lot when he is a member of an organization which aids him, and to which he adds strength. The theatre man who realizes that his greatest problems are caused by well-organized companies and groups should quickly see that he has no choice but to join forces with men organized to fight the same obstacles and to work to build audiences in his area.

HARRISON'S REPORTS has only one additional comment on the forthcoming 12 months. It is that exhibition cannot afford only TO HOPE that 1961 will be a better year, but that it must — through active, representative organizations — WORK daily to improve its position in an industry which can provide fine profits, despite the many aforementioned adversities.

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